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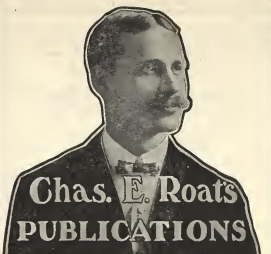
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## THE ETUDE

VOL. XXIII,

PHILADELPHIA, PA., APRIL, 1905.

NO. 4.

## Art Music in the Central West

## II—In the Smaller Towns and Cities

By W. S. B. MATHEWS

THE favorable estimation of music and the rather active public ministrations in it which we have found to prevail in all the large cities, continues, in somewhat diminished volume, as we pass down the scale of population, with, however, a noticeable difference: That in towns where population is relatively small, and the principal interest is that of a large college, with a musical department, the same activities as those of the large city are maintained.

Take, for example, the case of Oberlin, O., with a small population. Here the large college and the extremely flourishing Conservatory, founded by the late Dr. Fenelon R. Rice, is doing a magnificent work.

In addition to the work of the Conservatory, the town supports orchestral performances of its own and by the Boston and Cincinnati Orchestras, from time to time; has its own chamber concerts, besides patronizing liberally such enterprises as the Kneisel Quartet. We add here some quotations from a report from the school:

"The attitude of this college community is one of intense interest for the best music. The recitals given by artists, teachers, and students are always crowded to the limit of our hall, seating some 900 persons. We have a series of artist recitals, usually five in number each term, which students pay for in their tuition, and which is compulsory, unless some good reason can be given why they cannot attend. There is a choral society of 250 voices which prepares from four to six concerts yearly from the best standard oratorios, with orchestral accompaniments. The public support for these concerts is limited only by the size of the hall.

"The two principal choruses have large chorus choirs, numbering from 150 to 200 voices, with professional organists and leaders, who have salaries; but there are no soloists especially engaged who have salaries, the solos being taken by the advanced students in the Conservatory.

"The attitude of the teachers and pupils is for good music, whether classical or modern.

"The number of teachers in the Conservatory is 28, all of whom give their entire time and strength to the work of the Conservatory. The resident

population of Oberlin is about 5000. There are perhaps 1800 students in actual attendance in the college, 800 of whom are doing full or partial work in the Conservatory.

"One teacher makes a specialty of training teachers for public school music and is also superintendent of the public school musical instruction in this town.

have more students in attendance than we can comfortably accommodate and we are looking forward to some method of culling out the less talented and less worthy pupils. A pupil who is not talented and who is not serious in his work is invariably advised to drop his musical study.

"Music in the public schools is taught in accordance with the very latest and best system of public instruction. Children who reach the High School are invariably good readers, and from that time on have drill in part reading.

"There are glee clubs, one for the boys and one for the girls, in the High School, besides the regular drill given by the teacher of public school music. The total registry of the Conservatory last year was 928, this year it will be over 1000.

In frank contrast with this, take the case of New-ark, O., a town of perhaps 25,000 inhabitants, enough to afford highly creditable

activity in music. My correspondent says that the attitude of the community towards music is "blankly indifferent." There is no choral society, the last one having died for lack of support; a new one may or may not live in the climate.

The churches generally do nothing for music, the salaries and standard of competence and experience being extremely low. One exception is quoted with appreciation. The leading Episcopal church has for organist and choirmaster Mr. C. E. Reynolds, formerly connected with St. James's Church in Chicago. He has a vested choir of boys, men, and women, thirty in number, and besides giving an interesting and creditable musical service, they give occasional performances of parts of standard oratorios, with organ, piano, occasionally brass, and other instruments.

Mr. Reynolds is credited with having made his organ music attractive by means of frequent recitals. Aside from the \$1250 salary of the gentleman already mentioned, singers and organists range from \$75 to \$200 a year, about \$100 being the usual salary for organists, many of them wholly without specialized training for their duties.

"The standard of taste is stated as 'fairly classical.' There are perhaps a dozen really competent teachers, the maximum price being 75 cents per hour. Piano is generally studied, the voice less. In curious contrast with the report of the priest of lessons and the indifference of public taste, comes the following in regard to the question whether teacher's recitals are generally attended. I quote—

"This is the most hopeful thing about it. The parents and friends seem very anxious and interested. I have succeeded in making my pupils' recitals a very great success by varying the order and catching the audience with legitimate novelties. The Christ-



CONCERT HALL, OBERLIN CONSERVATORY.

mas recital was a "Story Recital." Frank Lynes's vocal "Paul Revere's Ride" was done by half a dozen pupils; Bmdul's "Chidera," Knlik's "Ghost in the Fireplace," etc., only one of which I have found practicable.

"My quartet choir has given, at various times, Nevlin's song cycle, "Captive Memories," Lehmann's "Daisy Chain," and that of the "Musical Club." A former boss of the choir has given clever folksong recitals, fairly appreciated. We have no musical study clubs; women's literary and card clubs are *infinitum*."

It is also reported that the school instruction in music is only fair, and in the High School the teacher meets with great difficulty in trying to awaken interest in music.

In agreeable contrast comes from Duqueno, Iowa, a city of about the same size, a much more encouraging report, that public interest in music and taste for it is much greater than formerly and constantly growing. They have a choral society, May festivals, a Friday Music Club, composed of women, and the Cecilia Club, composed of graduates from the Conservatory of Music. Recitals and concerts are supported to a limited extent. The churches do but little for music, organists' salaries being small. It is considered proper on the part of teachers and pupils to prefer classical music.

Prices for lessons, from 25 cents an hour up to \$2. Pupils' recitals are attended by parents and friends. No lecture recitals. No preference between private teachers or conservatories. The attitude of the community is described as "commercial and manufacturing," which strikes me as about as accurate as any in the list. They have a choral society, no musical club, very fairly good support for their church, partly salaries for organists from about \$150 per annum, singers small, if any. Public appreciation of music increasing and becoming more intelligent. Lessons range from 25 cents to 75 cents. No special teaching. There would seem to be a conservatory in the town, although the fact is not mentioned, as the preference for private teachers for primary pupils, and conservatory for advanced, is spoken of. Music in the schools has always been excellent.

From the city of Des Moines, Ia. (population about 20,000), I have an instructive report. They have no choral society, but plenty of good church services on occasion unite several of them to give "Messiah," etc. Have formerly supported their own Philharmonic Orchestra. Several musical colleges and conservatories. My report says that the churches support music to the best of their ability, having chorus choirs of from 24 to 60 voices, with a musical appropriation averaging about \$1400 per annum, per church. They lack strong and well-schooled organists; the best now draw salaries not exceeding \$25 a month. The class of music used compares well with that of other cities. Teachers strongly for classical music and the public too well educated to agree, in theory, at least. A multitude of teachers, some of them as good as any elsewhere. Others, many of the pupils, trying to make ends meet; they and their friends for their own convenience hoards for pupils at a low price. Official prices for lessons range from \$10 to \$30 for twenty lessons for an average student. Pupils' recitals attended by the friends. Little advertising beyond the method of work. Made in the schools as well managed.

My correspondent adds, and it is a point needing little emphasis, "The city is inundated with entertainments, so called, by the troops sent out from the innumerable 'bureaus'; the several concerts given at extremely low prices are generally of the same kind in hand by churches, lodges, Y. M. C. A.'s, and even in the hands of that think they can in this way 'add a little to their store,' as you may say. The people are called upon to contribute for this or that, but women who have nothing else to do, and they cover the field of solicitation, and better things have to 'take to the woods.'"

"The population is 80,000, and I am sure that good concerts are as well attended and as well appreciated in any city considering the number of population. Piano recitals by outside players do not draw; the public is not to be worked up and the performance given in the interest of some charity."

Space forbids my touching at length upon the state of music in such college towns as Ann Arbor, Mich.; Ithaca, N. Y.; Westport, Ill.; Champaign, Ill.; at Cornell College, in Iowa, and the like. In all these

places music is taken seriously, a high standard maintained, numerous public activities of a musical kind, and the like. Such teachers as Professor Stanley, at Ann Arbor, Professor Parker, at Madison; Professor Allen, at Beloit; Mr. Henry Jones, at Lincoln, Nebraska, and their congeners, give vigor and character to a profession which they dignify.

Commercially speaking it is evident that there is a desire on the part of the public for thorough instruction in music, and that the public, with diligence and care, the best way is often missed. Good teachers, taking their art seriously and devoting themselves to it, can earn in a year, in any town of 10,000 inhabitants and over, from \$2000 to \$4000—which is at least respectable in point of success, even although it involves a good deal of work.

There remain the much larger questions as to what changes, if any, in the method and in education need to be made to secure better results; and as to the commercial and educational value of public and semi-public activities in music.

### PEDALING.

BY MAGGIE WHEELER ROSS.

Nothing new is aimed for in this article, but only the application and practical use of some good things already published in THE ETUDE.

I find most of the pupils who come to me who have studied before, often up to the sixth and sixth grades, have had no special exercises in pedal work. To meet this condition I have devised a systematic and simple plan.

It is presumed that all devotees of the piano are in possession of a fairly good pedal. Little help is also of the Pianoforte," by Schmitz, and that they have tried most of the exercises therein. I found that it used up too much of the lesson time to illustrate or write out pedal exercises. I therefore took the list of exercises published in THE ETUDE for August, 1903, and gleaned a few more from Schmitz, and had a local copyist strike off one hundred copies on a manuscript paper, which I printed out of the pages pasted in some one of his books of studies, and a fraction of the lesson time can be spent on pedal work.

It does not take a bright pupil long to apply these points in pedaling to the pieces learned, and the end time and patience are saved. You are no longer asked, "How do you use the pedal, anyway? I just put it up and down as the other pupil does." While this is exactly what Schmitz, or any other good authority would recommend, at the same time, with most pupils, I find it "sounds good" to them *down* all through a composition. These exercises kept in this handy form are applied to introduce the young pupil to the first use of the pedal. They may be adopted one at a time, and each thoroughly mastered in turn.

### A NERVOUS TEACHER.

BY W. FRANCIS GATES.

Or all the unfortunate conditions in music teaching, this is about the worst—a timid, nervous student under the instruction of a "fussy" teacher. Either one of the two is bad enough, but taken together the result is only a distraction for the teacher and frenzy for the pupil.

The term "a nervous teacher" ought to be a misnomer. The person who cannot control his nerves should not undertake to teach. The instilling of knowledge by a nervous teacher is a thing of quite agonizing to the nervous pupil. Nervous has no place in the classroom. That teacher who cannot play, who is timid and dignified, self-controlled and calm, should resign her place to one who should have more will-power—for the root of the cure of this condition is found in self-willed control.

If a teacher is expected that a fidgety or frightened pupil will gain self-control, the young pupil, in the face of such an additional irritant as a nervous teacher. On the other hand, a quiet and soothing instructor will be a positive to the quivering nerves and aid their owner to the acquirement of a condition similar to his own.

Nervousness and nervousness are two different things. It is well to have nerves and to have them well in ways peculiar to the department of activity, by organization. But this is not always a success, for there are many who refuse to join such organizations, and others who break the terms of agreement in all sorts of ways. But in spite of all this, much good is often accomplished, and partial relief is better than no relief at all. Where such an organization exists, its members are looked upon as the reliable and trustworthy persons of the community, and they accordingly gain more of the pub-



CONDUCTED BY N. J. COREY.

### Missed Lessons.

"A LONG-SUFFERING, but impatiently enduring, teacher would like to know what some of his fellow-teachers, who are engaged in the same profession, the 'missed lesson' nuisance. I say 'hyphenated,' for he comes under many designations, such as 'had a cold,' 'company,' 'bad weather,' 'could not practice,' 'another engagement,' 'sister was sick,' etc. etc.—but all of them focusing down to the same end—the teacher's loss financially.

"Not all of us stand on such a solid footing that we can exact payment for missed lessons in all cases, and I believe some practical suggestions as to this vexing problem would be gladly received by a multitude of fellow sufferers."—A Teacher.

The conditions outlined in the foregoing, letter are, indeed, trying in the extreme, and, no doubt, contribute a great deal toward making many teachers disgusted with the profession. It causes them to feel that the art of teaching as a means of earning a livelihood contains no business stability, and utterly destroys their confidence in it as a means of providing a steady income. Teachers often begin their musical season with a fairly large class of pupils, pupils who announce their intention of studying seriously for the entire season, and they are consequently elated with the prospect of a time of comparative freedom from financial anxiety, and even begin to plan to save enough to enable them to spend a few weeks of enforced idleness that must come in the summer in a profitable manner. But, alas! after a few weeks there begins to descend upon the hapless teachers a perfect avalanche of excuses like those mentioned in the letter, and the consequence is that they see the summer reserves fund growing less and less.

There are a number of causes for the existence of this unpleasant condition of affairs. It is not peculiar to the musical profession alone. The business world is full of it, although, of course, manifesting itself in various ways in different lines of business. It may be attributed principally, perhaps, to a lack of insight on the part of the consumer, who is altogether intentional, but people are so prone to carelessly think that small matters do not matter. They glifly agree to do certain things and then as lightly forget all about them. They make one bargain with business firms, and then afterward concluding that they like something else better, repudiate their first agreement without even notifying those with whom it was made. They forget that a promise is an obligation, and that an obligation should always be met, even though it be at a personal sacrifice. Abraham Lincoln says that he made it a cardinal principle of his life that "a promise once given, must be kept." To many persons such a principle seems to appear like a small matter, but its strict observance contributes very largely toward the making of a successful character. Many persons apparently do not look upon a contract for a certain number of music lessons as a promise at all. Many of them are not serious in their study, not serious in their relations with others. A matter which does not mean much to them will naturally infer does not mean much to anyone else.

The business world has undertaken to circumvent the various petty annoyances to which it is subject in ways peculiar to the department of activity, by organization. But this is not always a success, for there are many who refuse to join such organizations, and others who break the terms of agreement in all sorts of ways. But in spite of all this, much good is often accomplished, and partial relief is better than no relief at all. Where such an organization exists, its members are looked upon as the reliable and trustworthy persons of the community, and they accordingly gain more of the pub-

aford all this trouble, the teacher lets the matter drop, and suffers the injustice in silence.

Another practice, containing elements of semi-conscience, is to agree to pay for each lesson at the time it is received. This makes it more difficult for the teacher to exact payment when the lesson is missed, and in most cases such pupils are regular ones, and if conscientious, may have been absent. Not only this, but most of them do not even wish to make up lost lessons. The teacher finds it impossible to assign this pupil's hour to a more regular one, because, by doing this, he is practically indefinitely beyond what represents an ordinary term. Such pupils do not generally consider that they are taking a term, but begin and end when they please, and their lessons are not counted. A habit grows upon them, and they gradually show less and less conscience, and oftentimes the final result is that they have none, and what was in the end real dishonesty. The teacher feels like discharging them prominently, but as they belong, very often, to influential families in the community, does not feel that it would be polite to incur their enmity. A few teachers are so much in demand that they can make their own rules. The majority, however, are not so fortunately placed. The only method in which to help the situation is, as I have already suggested, to form an association, with the terms of agreement published. The public must be permitted to understand why certain rules are made. If any of our teachers have any suggestions of solving this problem, we will be glad to hear from them.

Three letters are printed in this department this month, without comment.

### Note Growing.

Children are always interested in anything that grows, often digging up seeds they have planted to see if they are sprouting. An idea was suggested to me, which I have used in my teaching, by watching the growth of children who were interested in the rapid growing of a moon-vice. They saw from day to day how fast it spread over the space that was prepared for it. One of them said, "I wish I could see it grow like that child, who was interested in the blossom you can see." The interest became intense when the first buds were ready to burst open. They had been counted over and over again, and with eager eyes each child would watch the buds burst and open. "See the star on the end!" "It has grown larger!" "It popped right open!" "We did see it grow, didn't we, mamma?"

I had a class of little tots five years old. I tried the idea in teaching them the whole, half, quarter, and the eighth notes. They were delighted, and soon learned to tell them, and they would make "grow," playing "note-growing" every day.

When I wrote the blackboard, telling them what it was; then changed it into a half note by putting a stem to it, saying, "It will give it a stick to walk with." "Now I'll fill it head and make it into a quarter note," and when I put a tail to the end of the stem it grows into an eighth note." The growing was carried on until they knew all seven kinds of notes. I have since used the same method with other children, and it has been very successful. They do not afterward forget the notes.—Ada Harwood.

### Students' Recitals of Etudes: A Suggestion.

In the music department of the Texas Prebytrian College for Girls, George L. McMillan, director, is carried out successfully a plan whereby good work is assured on the etudes, studies, and various material used throughout the course of study. Each second week a recital is given, at which the program is made up of selections chosen by the teacher from work being done at the time by the students, such as Czerny (Vlodsky Studies), Cramer, Duvernoy, Loeschhorn, etc. It is understood that a certain part of the required work, and pupils expect to be called upon at the discretion of their teachers.

This plan is no longer an untried theory, but has proved itself a very successful and necessary part of the required work, and pupils expect to be called upon at the discretion of their teachers.

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The same difference, which in another department

(Continued on page 170.)



## THE IDEAL MUSICIAN.

BY EDWARD BURLINGAME HILL.

The musician in fiction has always been an unreal creature of imaged, ideal and aesthetic ideas, holding stern and aesthetic views on his art, unappreciated and misunderstood, living a hand-to-mouth existence with scanty food, unnecessarily fantastic clothes, and the inevitable long and empty hair. The conception of the musician has become so fixed that it is not uncommon to meet fictive initiators of one or the other of these characteristics of the type of fiction. For instance, the young composer is far too apt to imagine that if his music is obscure or extravagant, his greatness is in direct proportion to these defects. Or if the teacher is eccentric in his appearance and manner, harsh in his method of instruction, and unpropitiously and absent-minded in all business relations, that these failings are indications of unusual capacity. Unfortunately there has been unlimited fondness for belief that the "artistic temperament" should produce types of this sort. In all epochs of art the composer who has had something new to bring to the musical world has had to face incredulity, scorn and even contempt. It is not surprising that he has had to suffer in the conflict. While there may have been decided justification for these ill-balanced specimens of artists, yet it is hard to believe that the majority of the present time hardly warrant eulogizing of their examples to-day.

We live in an age that is material, to be sure, but one of its undeniable characteristics is that we have learned to some extent the important lesson of bridging the ideal and visionary within the limits of the practicable, if possible. We no longer shirk for a millium in art in which the value of the work and the beauty in music are realized without effort. We have at last taken to heart the truth that the ideal is attained through a wholesome, well-balanced progress from the things that are possible to those hopes and wishes which are unattainable. This practical advice as to the realization of ideals is as much a necessity from the artistic point of view as of material financial success.

In the average case more is accomplished by evolution than by revolution. Much of the misery which Berlioz, great genius that he was, endured for many years was directly owing to the fact that he could not begin with a method which was within the comprehension of his time as well as practicable from the existing conditions. His compositions, with the exception of the *Le Carnaval*, were on so vast a scale as to antagonize the practical realization of the start; an orchestra of unheard-of size, rehearsals in unheard numbers, demanding patient study and an attention to details of execution to which neither players nor conductors were used to when Berlioz first produced his oratorio, *The Infancy of Christ*, under an assumed name, it created a veritable sensation because of the simplicity and comprehensibility of the music. He expected that you would believe that Berlioz, the author of so many grandiose and bizarre works of such appalling dimensions, could stoop to such a simple and pleasurable form of art. It must be confessed that the moderate level of complexity and audacious effect was the very essence of his genius, and as such was probably a quality inseparable from his temperament; but nevertheless the artist is entitled to practically was responsible to a large degree for the long course of neglect and lack of sympathy which Berlioz underwent, darkening his entire life.

If on the other hand we examine the career of one of the most remarkable composers of the present day (if not of the present generation), Richard Strauss, we must at once be struck with the admirable and considerate manner in which he developed to some extent prepared each advance in artistic expression for the next. Beginning, while still a young man, with the more modest works, and gradually he has conquered, step by step, each problem which the composer's career has to offer until both his technique and power of expression have reached an

astounding pitch of virtuosity. At first he began with sonatas for piano, for piano and cello, a series of ten for wind instruments. By instrument he attempted all the ordinary forms of chamber music, including also his first symphony. Then gradually, with each increase in his technique, he applied himself successively to more and more ambitious schemes, until he has finally astonished the world with his extraordinary series of tone-poems which have gone far beyond even the extraordinary conceptions of Berlioz in grandiose and extravagant manner. All this is the direct result of realizing the power of evolution (Strauss method) as opposed to revolution (Berlioz method). Each mastery over material conditions (established precedent and tradition) in form and form has brought him nearer to his original and distinctive ideas. His standards are probably as lofty as were those of Berlioz, but Strauss has not been blind to the recognition of the practical side of the musician's life.

Many of the disappointments and failures in the lives of composers, teachers, and virtuosi alike consist in the fact that they do not fully realize that the mere possession of ideas and artistic intuition is of little use unless they can be put into practical effect. It does not of itself signify anything unless accompanied by the faculty of making this talent have a practical, namely, a commercial, value. No artist can afford to neglect the business side of his art. It must be cultivated so as to produce results on a practical basis. There is no degradation implied in adopting oneself to the conditions that exist. No artist is to be held responsible for the conditions that exist; and it is because the artist thinks he can waive this consideration and thus neglect his first duty to a man that so many tribulations attend an artist's life. The musician who follows the traditional of the unreal type of fiction, who lives in solitude with his work, abhorring all social relations with his fellow beings, trusting blindly that his aspirations justify his disregard of everything practical and human is not following an ideal but yielding to the weak promptings of a disordered imagination.

The first ideal that any one can have in this world is to improve practical conditions; to recognize and follow after the same in his own actions, and also their obvious virtues; to acknowledge the right of the "business side" of music to exist, and to bring to it something finer than a merely commercial side. It is the musician who holds these high standards and common sense can be united in one person; finally, that only the closest attention to practical details can produce ideal results from original, forceful ideas and real ability. In every profession and variety of business, no sane man would attempt to deny the absolute necessity for the most complete grasp of the every-day practicalities. It would simply be the mere expending of energy to begin at but the most practical point of view. When, moreover, the commodity at issue is so intangible, so elusive as the subtle problem of how to attain the practical realization of the ideal in an artistic medium, the need is all the greater.

The only rational means by which musical ability can be brought to its legitimate fruition is by the fullest exercise of some good judgment, and the most level-headed appreciation of the commercial value of each faculty which the musician possesses. One-sidedness is as fatal in the artist's life as in any other. Commercially without high aims is obviously limited, and defeat is ever before the eyes. High ideals are more tragically futile on account of the implied running to waste of good material. Do not, however, despise practical business methods in any branch of the musical profession. If your ideals are high, they can stand a large admixture of the common sense and practical insight which the operation will not set out not only without detriment to the artistic results, but, on the contrary, with the greatest benefits. It will force you to realize the exact value of your own talent; it will convince you that as a matter of fact shrewdness from the traits of your artistic individuality.

We are making many discoveries in the music world of the present time, but surely none is more far-reaching in its applicability than the fact that we are avoiding the type of the musician of fiction. Let us, instead, by establishing a broad and liberal balance between ideals and a wise consideration for practicality, strive to become the ideal musician.

## THE ETUDE

## "WHEN DOCTORS DISAGREE"

BY W. F. GATES.

"When doctors disagree," etc., is applicable to music as well as to medicine. In a certain kind of manufacturing institution there is a machine known as the agitator, until he has been finally subjected to all the ingredients under process of treatment stirred up so that there may be evolved a final result that shall be the essence of the whole, the refined product.

Musical faculties act as agitators for the musical world. None may be right, but as a result of their discussions, their praise, their fault-finding, there may come in the future a sner judgment that will give each a place in the world. For the past fifty years Wagner has been the name tossed to and fro by vitriolic pens. He was lauded to the highest heavens; he was sunk to the deepest hell. Out of all that has come a more general knowledge of the man and of his work and a rating that is more sane, if not so extreme.

Recently, Richard Strauss has become the bone of critical contention. He is going through somewhat of the same process as was the lot of Wagner, though the heavens are not so high nor the hells so deep. As an instance of the praise awarded this composer by one class of writers, a sentence or two from a recently published work may be quoted: "He (Strauss) has accomplished a wider, more searching, more comprehensively inclusive expression of life than any other composer has ever before attempted to compass. He has compelled us to realize that the long periods of suffering which he has endured only in so far as his art is consistently and richly articulated—only in so far as it is his tongue of life."

On the other hand, take up a recent series of essays by a critic whose writings are well known to all readers of the pages of the American music world. Concerning Strauss, his dictum is as follows:

"How refreshing to the spirit it is to hear, after a Strauss preachment, some such work of pure feeling as Schumann's 'Spring Song.' Here, there is no fugged fuddle of the futilizations of science. He is no heart-wrung cry of a philosopher from the mountain top, come down to set whole the disjointed members of a nation; he is a genuine poet and a gatherer."

It is easy to read from this, an opinion of the "latest thing" in classical music—using that word in its true, not in its antiquarian, sense. Thus, we have two diametrically opposed opinions from writers of equal ability and distinction. What is to be the conclusion? Simply this: Take the opinion of neither of them. Hear the music of Strauss and form your own opinion.

Read the opinions of others in your mind; but save your acceptance of them until you have heard the music of the composer under discussion, and learn whether he appeals to you as a greater power, or less, as a man from heaven sent, or as a demigod.

Second-hand opinions are worse than useless. They clog the mind; they keep you from forming your own estimates; they prevent you from doing those things that might be yours; or they rob you of the joyment in what someone else says you ought to like, when you know, down in your heart, that to you, it really is but a damned waste.

And, after a while, the question for each person is, "What do I enjoy?" not, "What does someone else enjoy?" One should come to his mental independence, an esthetic pleasure by roads of his own development; they are made by you, not by an outsider who knows nothing of your likes and dislikes of an artist's work. It is better honestly to say, "I like this Strauss waltz," than to falsely claim, "I just love Strauss's symphony." And the two Strausses are a world apart.

The main thing is honesty with self. False claims injure the holder of them far more than they do the one who makes them. It is better to be a safe artist than to be an artist in the statement, "I know like a Strauss waltz." I care to say nothing of that; but I am willing to give numerous hearings to those who say, "I prefer Strauss's waltz." I am willing to enjoy what I enjoy, but I am willing to be honest and stick to Johann, leaving Richard to them.

"When doctors disagree," select your own medicine.

## THE ETUDE

## THE MUSICAL FACULTY.

BY HELEN M. MAOULRE.

"THERE is no kind of faculty in man which can rightly perform the actions adopted to it without the aid and concurrence of the Supreme Cause of all things."

We have long since outgrown the idea that musical faculty is the gift of only the favored few, and the new knowledge that this faculty is a faculty for music as well as for arithmetic, spelling and geography, or for walking, eating, and sleeping. But of this we have no doubt, and we have seen that it must be cultivated, and not to be despised, but instead of growing, it will steadily sink into desuetude, become non-existent. Also it is true that cultivation, "taking lessons," is not enough, does not of itself "make good" a faculty. Lessons are not enough, nor the only way. Many have studied music only to become completely disillusioned, and to drop their music study with little or no desire ever to play or hear another note of music. So these lessons alone are not enough.

We hold every one of our faculties according to a certain tenure, upon certain conditions; and upon the fulfillment or non-fulfillment of these divinely imposed conditions rest the decision as to whether the children born into this world with musical faculty will retain this faculty and carry it through life as a joy and happiness for themselves, or whether they will lose it, or whether after a year or two of study this faculty will fetter away into nothingness.

The story of Sir Galahad holds the grand lesson ever given in the retention of our faculties, a lesson which the world's thinkers are striving to teach us every day. Ruskin, Newman, Tolstoi, each has read us the same lesson in his own way, only by retaining our faculties we retain our natural abilities and through their use attain to anything that is worth while; that only through purity of thought and deed can we hold and "make good" these same faculties.

"The musical faculty is one particular mode of the soul's activity." This being so, the child should be made cognizant of it from the very beginning. The music teacher who implies that he will retain our natural abilities and through their use attain to anything that is worth while; that only through purity of thought and deed can we hold and "make good" these same faculties.

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finger who said that as a little child in convent school she formed the habit of prayer before practice, that the concert pianist whose habit it is to leave home to play in public, to say in her heart "Give me Thy grace to carry with me to my land, and Lord." And these examples, two of the past, two of the present, might be multiplied a hundred times to prove that it is the right way. To begin with a pure intention, to draw strength from supernatural power, is to lift our way out of the treadmill of drudgery into the land of the perpetual aid and concurrence of the Supreme Cause of all things."

Have courage to use this "aid," music teachers, "And all these things shall be added unto you."

## THE TRADITIONS OF MUSICAL EXPRESSION.

BY HERVE D. WILKINS.

THE various details of musical expression as they exist to-day are not of sudden growth, but have been gradually wrought out during the comparatively brief history of the modern musical Expression, and level of knowledge of the various instruments used in music, and the researches and discoveries continually being made by those who, as composers, inventors, and performers, have been devoted to the art and science of music.

The violin on account of its early discovery, especially its practically unchanged form, and the skillful handling of its players during six centuries, and owing to the facility with which all sorts of shading, grouping, modulation and other effects are reproduced upon it, is placed and guide to other instruments in many matters of expression. It has, for example, always been possible to reproduce upon the violin all the intricacies of musical expression as they exist to-day. It was necessary only to decide what was essential to expression to feel it and to reproduce it with the aid of the violin. There was in the nature of the violin no hindrance to the reproduction of accent, sustenance, and sliding from one tone to another, or to the various expressions peculiar to speech and song.

On the spinet and clavichord and other instruments which preceded the pianoforte, the use of expression was limited by the nature of these instruments. The very word "pianoforte" implies that discriminative playing upon such instruments had hitherto been impracticable, and that such expression was now for the first time rendered practicable by the invention of the pianoforte.

It is thus not strange that in the earlier editions of the works of Scarlatti, Bach, Handel, and their contemporaries, the notes are printed without expression marks. Modern editions of these composers, by Czerny, Kähler, Riemann, and others, have been published with added marks for phrasing and expression; but in the matter of proper marking, the views of these editors do not always coincide.

Kähler is practical, matter-of-fact, and content with what is conventional in all the details of musical delivery. Czerny is more imaginative and leans toward sensuality and grace in his renderings. Riemann is ultra-pedantic and unnecessarily profuse in his markings. In his renderings, there will be a Christian area to be rendered staccato, with greater or less emphasis on each note, according to the general character of the piece.

Repeated notes of two or more pulses should be staccato unless otherwise marked, or unless there is a difference between a staccato note of one pulse and one of two or three or more pulses, and disposes of a vexed question as to the precise manner of playing such repeated notes. A Christian area to be rendered staccato half note, a "little longer" than the staccato quarter note; the question of "how much longer" is settled by consulting tradition, which agrees that such longed notes are staccato only as to their final pulse.

In the art of music, as in the arts of painting and sculpture, there will always be attached importance to matters of ancient usage. The musical master would be the last to appropriate to an experiment of the high ideal of its epoch, and in music, as well as other arts, the thought and feeling expressed in the masterworks of the past will always be in the letters of which we are sharers, rather than in the chords with equal accent. Either mode would be

correct and pleasing; but perhaps the equal emphasis of both these chords is more in accordance with rugged character of the piano, and also of the sentiment in effect as is the slurred treatment.

The works of early composers abound in instances where two or more different ways of phrasing an identical figure are given, and in the C major triad, figure, No. 2, of the "well-tempered clavier" is, by some editors given in soft staccato, by others legato and mezzo-forte.

There are, however, certain renderings which are untraced and which were handed down from master to pupil during the long period of time which elapsed before the editions of classical music with expression marks were issued.

One peculiarity of the early clavier music is the resemblance of many of its notes to bell music. These resemble the "C minor" in E Minor, by Handel, the sonata in B minor by Scarlatti; Bach's first prelude and his fantasia in G Major for the organ, in Peters' Edition, Book IV, No. 11, all show a simplicity in passages or changes on the chords.

This may be partly owing to the fact that the organ clavier was at first a set of levers similar to those used in playing the chimes. The early organs were used in playing chimes and only such levers as were used for playing chimes and were struck by the clenched hand, and had a fall of a foot or more.

Again, some of the details of musical expression are similar to word-accents. A group of two notes may be accented on the first, and the two notes together, with the accent on the first note, like the words, "far, 'thor, 'mer, 'cheer, 'ful," with the accent on the second note, like the words a men', 'con'tend', a 'rise, a 'de'ply.

The first manner, the equal accent, called in poetry a "spondeus," would be most likely to occur when the two notes are on the same degree. For examples of this inflection see final movement of Beethoven's first sonata to conclude the first and following measures. The second manner of accenting two notes with the emphasis on the first is analogous to the trochee in poetry, and is universally employed in classical and in modern music. In the music of Liszt is a recognition of this accent and is also a good foundation exercise in phrasing.

At one period in the development of the art of music the marks of expression were used conventionally and did not exactly indicate the proper rendering of a phrase according to modern ideas. Thus, in the later editions of the works of Mozart, Weber, Beethoven, and others, some of the earlier markings are changed, and some slurs are extended, so as to include the final note of a group, or so that they fall on an accented beat; also in many instances in the works of these composers and their contemporaries, the marks for staccato, round, or pointed notes, are not used. It is well known that in Weber's "Rondeau Brillante," Beethoven's Sonata in A, Op. 3, and in the "Sonata Pathétique," Op. 13.

The traditional modes of phrasing, both in vocal and in instrumental music, are valid to-day, as they were during the years that elapsed before they were extended in print. There will always be found passages in modern music which, not being marked, must be rendered according to these traditional rules. Thus, when a melody or a figure theme comes repeated in a Christian area, it is to be rendered staccato, with greater or less emphasis on each note, according to the general character of the piece. Repeated notes of two or more pulses should be staccato unless otherwise marked, or unless there is a difference between a staccato note of one pulse and one of two or three or more pulses, and disposes of a vexed question as to the precise manner of playing such repeated notes. A Christian area to be rendered staccato half note, a "little longer" than the staccato quarter note; the question of "how much longer" is settled by consulting tradition, which agrees that such longed notes are staccato only as to their final pulse.

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A LESSON BY ISIDOR PHILIPP AT THE PARIS CONSERVATORY.

[Translated from La Revue Musicale by Florence Leard.]

A raw, foggy day, and a dreary looking place, this Conservatory, with its dingy walls and bare court...

I enter the house, follow a passage-way, and come to a neat little hall in charge of a man who wears a velvet cap. On the table, lies an open register. One after another professors enter; each registers his name...

At last Mons. Philipp arrives, wrapped in a long coat, a portfolio under his arm. He is a young man, elegant and distinguished manner. He shakes hands with me cordially, and I go with him to the next floor, his little company of pupils following.

The classroom which we enter is furnished most simply. Along the walls a bench, around the grand piano a group of chairs, quickly occupied. Mona.

All these performers were well-advanced. They had great facility. Their master did not need to get back to elementary ideas. Scarcely did they even show red virtuosity. So Mona. Philipp's comments were only of an advanced sort. He stepped long over the entrance of this phase in the Chopin sonata:—



The student gave it too dry and military a character. He wished it steadier, more natural, less agitated. Presently, playing the sonata a few minutes too good and too deep to be fitly played by a fifteen-year-old, he himself took it up, adding example to precept. One feels in him a most delicate sense of psychological values and of the significance of the great positions, for at the end of his illustration he said to his class:—

"Truly, one's mind is not good enough to take him quite in the good man; but one must try."

They began the Beethoven Allegro, and he almost threw off his habitual calm. It was played too fast for him. He declared that instead of 152 quarter notes to the minute, the metronome mark of Kistler and Winkler editions, one should read 144. And he derided (with how good reason!) the fashion of playing fast, always faster, for brilliancy. At the repetition, with these suggestions, of the dramatic



allegro, he paced up and down the room, but all the time directing, for he plays he lives his play, and the pupil is guided by the slightest word: "No false nuances! No wrist-motion! Now—mysterious wrath—make the storm roar! And old music, the most so on. He interrupted the player again, to ask him to make plain this important entrance of the theme, in canon:—



It is this commentary on the Beethoven text is artistic, and truly worthy of what the highest teaching the superficial playing of his pupils. The most important point to my previous conviction: the great-est need of young musicians, whatever instrument they wish to master, is the cultivation of intelligence and the general education of the artist.

ISIDOR PHILIPP.

Philipp rubs his hands (as if he were washing them in air with invisible soap), and calls a number. A young fellow of fifteen or sixteen begins a piece of Bach, from the "English Suite." He plays very correctly, without a slip, this selection of medium difficulty. The professor sits and listens to the end, then, in the calmest manner:—

"That is worthless—absolutely bad. Those notes are not on the piano, and nothing else. You patter along like an idiot, and your brain doesn't work at all. I don't think that when you practice you always have a cigarette in your mouth. Do you think, because that is Bach, that it does more thought and sentiment? Ask yourself what *grace* is, and then, if you have any idea on the subject, try to tell us with your fingers—if you're going to play Bach."

With regard to technique, Mona. Philipp made many criticisms. One struck me as particularly important: several times at the return of a theme, or such a breath as an intelligent singer would take. A musical composition is like a discourse—it has punctuation marks, and phrase-members, separated by punctuation marks. To punctuate, in playing, is to lift the most ordinary of music. Without that, rhythm! In the case of the extent of a phrase and shows the point for the student. But in the case of Beethoven and Mozart after assigning to his pupils, with a few exceptions, to study, part of one to study, part of one to miss his class. The lesson had lasted two hours. A pupil came to shake hands and say "Au revoir, Madame." I delighted with the lesson I myself had had, in seeing the work of a great teacher, departed into the cold and the fog.

MUSIC IN FICTION.

BY FRANK H. MARLINO.

It is not surprising that music, which has played a great part in the life of the world, should appear again and again in fiction. Indeed, it probably is remarkable if an art which has influenced so profoundly the characters of so many of our greatest writers should not receive its share of attention in the fictions which aim to depict humanity's struggles, triumphs, failures, and successes, besides its artistic striving for perfection. Accordingly, we find many references to music and musicians in many famous novels.

In one of George Eliot's well-known stories, "The Mill on the Floss," she makes one of the leading characters, Stephen Guest, a student of the law, there are some spirited scenes, in which music is introduced, with the result of greatly heightening the interest of the story.

George MacDonnell's well-known story, "Robert Falconer," contains a touching account of the Scotch musical souter, Doobie Sammie, with his low fee and his old fiddle.

Perhaps one of the most generally read, and deservedly popular, musical stories is "My Cousin Fothergill's 'The First Violin,' which is a story of German musical life, the hero being the leader of an orchestra in Dusseldorf. It is full of sympathy and musical idealism, and is a study in color, besides being a study of the development of character.

The contemporary novelist, Mr. George Moore, has given to the world some interesting studies of music in his story, "Evelyn Innes." This has for its heroine a girl who is a musical genius, and who rises under the influence successively of an apostle and a Roman Catholic priest. It includes discussions of Wagnerian art and theories, in which the author states his views with great clearness, and shows considerable technical knowledge, grasp of complex experience, and creative energy.

There is also a good deal of music, the father of his heroine being an enthusiastic amateur. The great Frenchman, Balzac, who, in his wonderful series of novels, touched with his genius nearly every aspect of human life, did not neglect music, for in his "Cousin Pons," which is a study of Parisian life in the lower social scale, he depicts the beautiful friendship of two old musicians, the sentimental Schmauck and Cousin Pons. There are vivid pictures of minor theaters, lodging-house keepers, curiously poor artists and Bohemians in general, and a young Pons, Balzac, introducing musical themes, an genius is revealed in his artistic insight and knowledge, and "Massimilla Donde," in which a wild and visionary madman is depicted, who is a study of the scene of which is laid in modern Venice, and is full of an impressive symbolism, representing the gradual development of man's nature to exorbitant indulgence in pleasure.

A Russian novelist, Vladimir Koroletko, in his novel, "The Blind Musician," tells of a blind boy who is a musical genius and who becomes a famous pianist. The story is told in a simple and clear manner, fully analyzed, and the story is a study of the interpretation of nature, and its influence on the human mind.

Tolstoy's "The Kreutzer Sonata," has a very interesting musical motive, but though a powerful story, it cannot be said to be a study of music. It is a story revolving round the theme of jealousy and unhappiness. "A Tale of Two Cities," by Charles Dickens, the author of "John Bull," by J. H. Shorthouse, music-loving boy in Germany (about the year 1815) in the atmosphere of spiritual aspiration, refined idealism of conduct, and the exalting influences of the chivalrous past, so strongly characteristic of his its author. "John Ingelstam," his most noted work, in portrays a pietist, who describes Italian church music and who tells a musical story, a sort of wandering minstrel.

George Sand, French woman of letters and friend of Chopin, in her story, "Lucrezia Floriani," introduces descriptions of the leading characters, and gives this has never appeared in an English translation. Her popular novel, "Consuelo," and its sequel, "The Convent," Rudolstadt," are strongly musical. The heroine is a child of the streets,

but of noble heart and great artistic powers. She has a marvelous amount of adventure, and being which she becomes the friend of the musicians Porpora and Haydn, whose characters are sketched in a glowing style, and there are many references to the music of their time.

The musical novel par excellence for many years was "Charles Ancheret," by Elizabeth Shepard, which has been read by two or three generations of music-lovers with the same interest. The hero is a student of English church life, and introduces Mendelssohn under the name of "Seraphah," and is full of that sentimental hero-worship which is so eminently the characteristic of English writers of enthusiasm and idealism. The reader of mature years will very likely find it somewhat overwrought and high-strung. It should, by all means, be read by those who wish to get a glimpse of the character of literature, as it is too prominent and well known a book to ignore.

There is quite a class of German musical stories, which are similar in character to "Charles Ancheret." These are overflowing with a peculiarly vague and romantic quality which is distinctively Teutonic in its nature. A representative writer of this class is Elise Polko, whose "Musical Idealism" are replete of the most ardent and flowery sentiment, which is woven with the greatest enthusiasm around composers, singers, organists, musicians, virtuosi, and such.

Bach, Handel, and other men of note appear in his highly idealized sketches, which are impregnated with a sentimental atmosphere, almost unending in its exuberance. Of the same school are "The Musician's Novelties on Beethoven and Mozart," in which these great composers are made the theme of the most affecting adventures and episodes. This class of books no doubt has a place in musical libraries, if they are not taken too seriously, and are supplemented by more critical and matter-of-fact works which show the composer in a more rational light. A Mrs. Cornhill's English musical author has written a charming musical novel, which appeared anonymously, entitled "Alceste." This has been read and enjoyed by a large number of persons of musical taste. Its scene is set in Germany, and it is set in the middle of the eighteenth century. The theme is an opera, and we are allowed to peep behind the scenes, and see how many are its vicissitudes, and how varied is its history. The author of that time is reflected with skill and faithfulness.

The celebrated author, Hans Christian Andersen, has captured the hearts of all children by his world-famous fairy tales, has made contributions to musical literature in the shape of two stories, "The Improvisatore," and "Only a Fiddler," which are full of musical color and sentiment. Andersen's imaginative power so conspicuously shown in the "Fairy Tales," is also displayed.

A very interesting production in musical fiction is Richard Wagner's "The Mastersingers of Nuremberg," which is permeated with Wagner's admiration and devotion to his great predecessor, and is unique as the tribute of a man of great genius to another.

Some delightful and very too technical for me, and the preceding are, "The Harp of Life" and "Poor Human Nature," both by an English lady, Elizabeth Godfrey, both stories of the present day and very novel in attractiveness and interest to "The First Violin," a story of New York musical circles, by Miss Kate Clark, called, "The Dominant Seventh," Mrs. Brandt's "The Musician's Paradise," "A Genius," strongly perceptive as to musical temperament and atmosphere, and "The Fifth String," by John Philip Sousa, a thrilling tale of a great violinist.

The violinist's inspiration to moral development, a goodly number of musical stories. Among these may be noted two powerful, albeit somewhat weird and gruesome tales, "Nephele," by E. W. Bourdillon, and "The Last Street Musician," by M. F. de la Motte, which the reader spellbound once he gets involved in their complicated and awe-inspiring plots. We must not forget, in closing this rambling and incomplete survey of musical fiction, to mention (as called by necessary limits of space), to mention the brilliant volume of Mr. J. G. Humeke, issued a few years ago, under the curious title, "Melomania," where the depicted scenes of music and musicians, with his well-known powers of keen insight, through technical knowledge, and highly imaginative thought and insight, all of which are conveyed in a style so remarkable for its pungency and inextinguishable variety.

A MORAL ELEMENT IN MUSIC.

BY HALBERT HAINE BRITAIN.

THOUGH I have stated the subject of this article affirmatively, I fully recognize the fact that many would think it better to put it in an interrogative form. There are many who would seriously question whether there is an ethical element in music. In the issue of THE ETUDE for November, 1904, this question was proposed to a number of persons prominent in the musical world, and perhaps the most interesting thing in the answers given was this diversity of opinion.

In order to answer the question whether there is a moral element in music, there are two factors that must be taken into consideration. First, the music itself; and, second, the character of the listener. The first point has been discussed more or less intelligently for years. Even the ancient Greeks proved the fact that one kind of music (depending upon its pitch and rhythm) was stimulating to the energies of the mind and virile, while another was enervating, and, as they thought, effeminate. This aspect of the question, however, and it is a vital one, we will not discuss, for we wish to direct attention to the second, which has never been given its due regard as a factor in the ethical value of music or in art in any form.

What, then, has the character of the listener to do with music? Nothing, you say, almost instinctively, and, in a certain sense, correctly. But this sense is a very limited one and one that we must quickly give up if we wish to do justice to the full meaning of the philosophy of music. We may illustrate our meaning as follows: I read a book and eagerly recommend it to my friend. But, while he reads it, please me, he finds it uninteresting in the extreme. Then, again, I sit with restless impatience through a lecture, but see my friend following every word of the speaker with undivided attention. Or I attend a concert and listen entranced with the symphony, while behind me two persons (I will not lay this to my friend) who simply *cannot* to come, keep up an incessant and noisy conversation. Now, externally, the book, the lecture, and the music are the same for all; the words of the book and of the lecture, and the tones of the orchestra come to my brain by identical means as those by which they come to the brain of the other auditors. And unless there is some physical defect in the organs of sense they are reported to the brain just as fully in one case as in the other.

The cause for our different interpretation and varied appreciation, therefore, cannot be wholly in the external form, the book, the lecture, or the music. These are the same for all. But if we can find the cause for difference, cause for difference, stimulus reaches the brain, the causes for our varied response must be in the mental constitution of the listener. The book may have been too abstract for my friend, the lecture too technical for me, and the music too "classical" for those two disturbers of the peace and patience of the audience at the concert. The book, the lecture, and the music were good or bad as they were, but it was I who, through my previous experience and my preparation to react intelligently to such mental stimuli. Before I can understand a scientific principle or appreciate aesthetic beauty in its various forms of art, I must have attained a certain mental stature; I must possess a store of ideas to associate with the thought now presented to me. I can then relate what I now see or hear to what I have already made my own, that I can get any intelligible meaning from my present experience.

Now the same general truth applies to the moral value of music. In the same amount of native or cultivated artistic ability. In some way I must have stored up in my mind a fund of related matter far greater than the particular presentation now before me. For it is only as I can think what I now see or hear to what I have already made my own, that I can get any intelligible meaning from my present experience. Now the same general truth applies to the moral value of music. In the same amount of native or cultivated artistic ability. In some way I must have stored up in my mind a fund of related matter far greater than the particular presentation now before me.

standards. So long as we are considering music simply as music, there is no more right to introduce moral standards than there is in evaluating a locomotive.

And yet, because of my previous experience, or of my mental disposition, music is not without music may have an influence upon me that is profoundly moral. Or, if my character be different, if I have never interested myself in my own moral development or in the ethical development of those around me, it may be almost entirely wanting in any influence that can at all appropriately be called moral. (Here it is evident that the different kinds of music have a direct effect upon the subject, but as we have proposed to leave this line of thought out of the present discussion, we simply mention it and pass on.) Just what effect music will have on me depends partially upon the ethical development of the listener. The interest happens to lie in this field, if my purposes are shaped by this controlling thought, these ethical factors will inevitably color even my most intense aesthetic pleasures. Take, for example, a man whose thoughts are habitually centered upon spiritual affairs. If he be extremely orthodox in his theology and naturally sensitive to musical sounds, his ideal pleasure of music may be to hear a foretaste of celestial beauty. But, you say, that is an extreme case, and we cheerfully admit it. Still it is evident that the character of the listener, and the ideal pleasure of music may be to him a foretaste of celestial beauty. But, you say, that is an extreme case, and we cheerfully admit it. Still it is evident that the character of the listener, and the ideal pleasure of music may be to him a foretaste of celestial beauty. But, you say, that is an extreme case, and we cheerfully admit it. Still it is evident that the character of the listener, and the ideal pleasure of music may be to him a foretaste of celestial beauty.

There is another reason we may mention why the moral element in music depends so largely upon the character of the listener and not entirely upon the character of the music itself. Morality, as we know, is peculiarly personal in its nature. There is nothing so completely my own as my conduct. Our best ideas of personality depend upon this attribute of character. In my conduct, as in nothing else, I justify my claim to manhood; I stand upon my own individuality and acknowledge no other will than my own. Nor does anything become properly moral until it is assumed that the peculiarly personal character of an act or deed is mine in its complete sense. But music as an external fact does not come into this class of things. It is an external fact, in part that I give, however, the imagery, the fleeting fancy with which I enrich the sounds, these are, in this stricter sense, mine.

Just what music will be to the listener, therefore, we conclude is partially determined by what that listener is. There is little doubt that Bach, to take an example from among musical composers, found a man who is habitually joyful and cheerful in his music. But it was not solely because of the nature of the music that he loved, but because he was by nature and practice of a moral temperament. To the man who is habitually joyful and cheerful, music can be, and probably will be, moral; to the man who is habitually immoral, while it need not be immoral, it will have lost its possibility for being moral. The man who is habitually thoughtful and earnest, centered in his art so that he scarcely has an intellectual interest not connected with that art, music will be moral to him. In fact, it will be interpreted and valued wholly by the aesthetic standards of that art.

MUSIC has more complex machinery than the human mind, which is a much more complex expression. Its compass is wider, its range is higher, its number of rhythms is larger, and it has power which the human mind does not possess. It is the instrument of an orchestra, for instance, or the voice of that of any orator or singer. Pure musical expression exists in its highest degree in the orchestra, where the influence is so long as we regard it merely as an art, is appraised, not by ethical, but by aesthetic standards.







Or course you know a boy of Russia: that the war between Russia and Japan has aroused a great deal of curiosity in this country as to all things Russian, and newspapers and magazines are constantly publishing articles and the Russians, lecturers are going up and down the land, lecturing on Russia, and Russian music is being played everywhere to "see out of a real samovar." All this being true, perhaps you would like to hear about the little Russian boy who did most of all for Russian music. You see, Russia is about as new, in the matter of music, as America, so that there is a sympathetic following in the interest which we take in musical development in Russia. I might as well tell you at once that the greatest thing which Anton Rubinstein did for Russian music was to found a conservatory (a school of music), which is considered the greatest and best school of music in the whole world.

It was in the year 1865 that he wrote a little story of his own life, and the sentence of it reads like a sentence out of the Old Testament, because of its whole mouthful of unpronounceable names. Here it is: "I was born on the 10th of November, 1829, in Vichrivatze, a village on the Dniester, near the frontier of the government of Podolack and Bessarabia." He had a younger brother, Nicolas, who appears in the illustration which accompanies this article. But Anton did not live long in this village with the unpronounceable name; he did not grow up as a country lad, as did Verdi, but became what might be called a "big game" hunter in his family moving to Moscow, a large Russian city, as you know, and in a few years Anton became a musical prodigy, and "wanderer" and traveled all over Europe, visiting one great city after another, and playing before vast audiences.

Anton's mother played the piano, and began to give him music lessons while he was still a tiny boy. He belonged to a large family and all the children had to take piano lessons and practice diligently; but Anton proved to be the most musical of all, and his mother found it easy to teach him, because he had so much more to enjoy practicing, and really liked to listen to his mother when she told him things about music. Then one day, a little girl named Julia Grinberg came to their house to visit. She was only ten years old, but she played so beautifully that Madame Rubinstein was astonished, and immediately began to ask questions about her music teacher. Julia's mamma told her about one Alexander Vilbing, who was then considered the best teacher in Moscow.

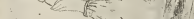
The next day Madame Rubinstein took little Anton with her to Master Vilbing's studio. She told the master that she wished very much to have her little son take lessons on the piano from him, but that she could not afford to pay a high price for lessons (Anton's father kept a pencil factory, but was not very successful in business). Master Vilbing listened to Anton play and he was so pleased that he was not pressed for money, and that he would give the boy lessons for nothing. I think Anton must have played extremely well for the master to have made this generous offer. So the next day when Anton was eight years old. He studied with Vilbing for about five years. At thirteen his lessons ceased, and after that he never had a single piano lesson. He became a great piano virtuoso, and all that he accomplished was based on the talent and the practicing of those years between eight and thirteen.

Some time afterward Rubinstein liked to tell of how careful his teacher was about the correct position of his hands, and of how he simply insisted upon care in the little details, the use of the thumb, the holding of the little finger, the manner of taking the fingers off the keys, and of all the other things which children

are apt to think do not count. Rubinstein declared that it was his teacher's firmness in the so-called small matters which helped him most in his concert playing in after life. Those were the days when "slaps and cuffs and cracks over the ears" were common and ordinary items of the piano lesson, and Rubinstein did not escape the usual punishment; but, for all he, he loved and admired his teacher, and was willing enough to admit that he had seen a regular rogue when a boy, always up to tricks, and, indeed, the boy brain under the brown curls was ever busy concealing mischief of one sort or another.

Men who know him in after life said that Rubinstein was a cultured, well-read man, who spoke many languages fluently, yet he could not remember when or how he had learned his alphabet, so entirely was his childhood taken up with music.

When ten years old he gave his first public concert in Moscow. It was a great success. He was much petted and praised, and this encouraged his teacher to take him upon a concert tour. For three years he played at all the great musical centers, and the piano rooms of almost every famous piano factory in Europe. Here it is:



ANTON AND NICOLAS RUBINSTEIN.

Paris. It was in one of these piano warehouses, in Europe, that the little boy Rubinstein played to the great and elegant Chopin. In London, Moscheles took of listening to a little Russian boy, "with fingers light as feathers, yet strong as any man's." While on this concert tour he heard music as well as made it. He heard Liszt play, and immediately set to work to imitate his every gesture, trying to touch back his (tousled) brown hair as Liszt did his gray mane, hitting very straight indeed and copying every trick of wrist and hand, which made his elders laugh very much. Then, too, he heard Rubini sing, and spent hours every day trying to reproduce the tones of his voice upon the piano, which imitation did not do the tone quality of his playing much good. At any rate, the *sona* was always everything with Rubinstein. He made the piano sing as well as ring, and however *big his tone*, it was always beautiful, as Joseph said that "his tone was as the sounding of a lily-toued French horn."

At Paris his folks tried to gain admission for him at the Conservatory, but, like Verdi at the Milan Conservatory, he was turned away; they would not admit him. However, his mother was determined that after his three years of concertizing he should come to Paris to do no more serious study. She took him, with a brother and sister, to Berlin Germany, and here Anton studied the theory of music and how to compose, also grammar, languages, the catechism and other things.

Here in Berlin he knew Mendelssohn, who took a friendly interest in his music-study, and who was his model in music composition. The quiet, studious life at Berlin lasted for three years. Then, at six-

teen, he started out, all alone, "to make his fortune," which joy and sorrow, abundance and poverty, awe, even hunger, followed one another." He suffered much and worked hard always, and so he succeeded, and this boy, born a Jew (and to be born a Jew is worse than to be born a dog Russian), did more for his other one man to raise the standard of music in Russia. He gave his life, his intellect, his money, and his whole great heart to the work, and has left a splendid monument behind.

Everything about Rubinstein was healthy and strong, grand and simple. His one great weakness was that his spoiled and flattered childhood left him without the very necessary gift of self-criticism; but he was so sincere, so honest, so much in love with his work, so earnest about it, and such a poet in all that he wrote, that we will not criticize.

He was always kindly in his speaking of the Americans, but our mosquitoes almost at him up when he was in this country, which grievance he could never forget. He died in 1894.—*Helena Maguire.*

The oratorio, by a crisis, MEMOIR CORNER: coincidence, originated in the same year as the opera. Its germ is to be found in the Miracle Plays and so-called Moralities and Mysteries of the middle ages, but it is a development of which a popular name to read was taught the great truths of Biblical history.

In 1600 the first oratorio, "La Representazione dell' Anima e del corpo," so much in the spirit of the Soul and the Body"; by Emilio del Cavallari, was given in Rome at the Oratory of Santa Maria in Vallicella, hence its name, Oratorio. Save for the dramatic nature of the subject and there was no apparent difference between it and an opera. The various allegorical characters taking part—Time, World, Life, Soul, Body, Pleasure, etc., appeared in costume and with action; the score even gives directions for what the performance may consist of. Absence of scenery. The music, too, was in the declamatory style used by Peri in his opera, "Dafne," which had been sung privately in Florence three years previously.

The work made a strong impression, but the great popularity of the opera prevented any attention being given to the oratorio for a number of years. Then Giovanni Carissimi did it for it what Monteverdi had done for the opera. He developed it, gave breadth to its form, elevation and pathos to the music. The scenic features were abandoned, and a character called "Historicus" was introduced, who recited such portions of the narrative as were necessary to the full understanding of the work in the absence of dramatic action. Carissimi's most noted follower was Alessandro Scarlatti (1659-1725), who was equally successful. His pupil, Alessandro Stradella, celebrated for his romantic adventures, was his most talented contemporary.

The climax of the oratorio is found in the works of its two greatest composers, Bach (1685-1750) and Handel (1685-1759). The former in his "Passions" and the numerous smaller choral compositions bearing the name of cantatas, the latter in the series of his oratorios that he wrote in England after his failure as an operatic impresario, and the culmination of the form. The genial Haydn (1732-1809), though lacking the sublimity of these two predecessors, won his fame by the charm and freshness of his "Creation."

The last great oratorio composer was Mendelssohn. In popularity his "Elijah" falls only behind "The Messiah" and "The Messiah." The great names in the series of the oratorio are del Cavallari, Carissimi, Bach, Handel, and Mendelssohn. Whether any future composer will succeed to a higher point is doubtful; but the series imposed by its very history reached its culmination.—*F. S. Lutz.*

How many music-students do not know the correct piano position on LITTLE THINGS: POSITION AT THE PIANO. When at home and practicing? A good position does not think for one moment that you can be careless. Do not think this matter and play "just as well." If you were so careless would not be so careful to do and to illustrate to you, at the very first lesson

just how you should be seated and what sort of chair to use.

THE BEST KIND OF SEAT. Piano players may choose between a chair, a stool, or a bench. Which is the best, and why? For piano playing a firm, steady seat is absolutely necessary. No revolving chairs, and no chairs which do not supply this. There is a three-legged stool with broad base that is quite satisfactory; a four-legged bench, too, is very good, but the piano stool, or an ottoman (four-legged) that has a spring and a rubber top, at various heights, are the poorest of all; the least desirable. Sooner or later they become unsteady, "woolly" as we say, and squeak as the body moves sideways. Long experience has proved that the world's best teachers and pianists has led to the belief that the best seat of all is a little, common, cane-seated chair, which furniture dealers call a "tea chair," and a heartwood library chair is equally good. It is scarcely possible for a teacher to provide chairs suitable and correct for the varied heights of pupils; therefore a stool, before it has become unsteady or noisy, is perhaps preferable for lesson. But a chair is advised whenever possible, and certainly for home use always.

POSTURE. The test, as regards proper height, is when the player, while seated easily and comfortably, finds his elbows just level with the keyboard. Concert players frequently sit an inch (or several inches) higher for public performance than for practice, but only for the reason that they feel a little more sense of security and command.

In teaching it is necessary at times to vary the height of a pupil's seat, to the acquirement of different touches, and consequently, to tone. For example: a higher seat is required for power and brilliancy than for the more smooth, legato, cantabile style. Correct hold of the arm position, realized before the training of the hand, wrist, and fingers. Children and students of fifteen, sixteen, or even eighteen years, are very apt to practice at home with a high seat. The teacher, however, should, after a few months, etc., not being sufficiently developed, they find they can play with more force and power when sitting high; and it is surprising how many young students (and indeed students of all ages) will admire *mere noise*. A sure sign of crude musical taste. As a last word, then: Sit low; use a chair by all means. Your back should be erect, with a slight inclination forward from the hips; your feet held in pedal position, or resting quietly and firmly upon the floor, directly in front of the pedals; your elbows on a level with the keyboard, allowing the hands to rise or fall easily and gracefully at the wrist; also allowing you to play with full arm power when occasion requires.—*Robert F. Chandler.*

"LET LITTLE CHILDREN COME" drama. What they become, what they will do represents the future of music in the United States. Dr. Rubenke states most interestingly the attitude of some of the great composers toward music for children.—Edmore.

"The recent celebration in Leipzig of the eightieth birthday of Carl Beethoven, has directed the attention of the musical world anew to the life and work of this veteran musician and composer, whose career has been one of single-hearted devotion to his art. Strong and young, vigorous and sturdy, he was the fountain of strength and youth, he enters as heartily to-day as in the early years of his professional life at the Leipzig Conservatory of Music into the heart and soul of his children, he has been in the impressions of young mind, sensitive alike to the noble and the trivial, he sees the hope of our art, and considers it the bounden duty of the creative artist to give freely of his powers to the work of guiding the young to their goal. He does not expect a child to understand a colossal work of Beethoven, but he does maintain the importance of having him so educated that he will eventually be prepared to do so. It is his subjects were expressed not long since in an article entitled "Masters of Music in their Relations with the Child World," which appeared in the *Deutsche Revue* of Stuttgart.

Dr. Rubenke refers to us, and we are glad to those tone-masters who, while standing for what was highest and best in their art, did not disdain

to bid little children to come unto them in the sense of the great Teacher of Mankind. He recalls to their minds how the revered composers, such as Thomas Scholch, John Sebastian Bach, wrote beautiful and simple music for the use of his young son, Wilhelm Friedemann and others of his family and how, as a young child, he was able to play the small "Two and Three Part Inventions," "French Suites," etc., of a carefully devised plan to develop in the young mind the purest, loftiest sentiments for art and for God, and to bring family men and both being absorbed in stirring public life, turned their attention rather to the wants of the great world than to those of the home and the rising generation. Nevertheless, as Dr. Rubenke reminds us, school exercises have been written for children, and some from their works, such as "See the Conquering Hero," from "Judas Macabaeus," and "What a Charm, what a Majesty," from "Iphigenie in Aulis," of Mozart, the doctor says that "if we abate, although widely traveled, had early founded a home of his own often turned his lyre for the benefit of the child, and his name is lacking in scarcely any juvenile music-book, and he continues to do much he (Mozart) has written for the beginner in piano playing! By this it is not meant his two-hand sonatas, which for the most part are beyond the child's comprehension and which it is a grave mistake to use as teaching material, but rather his charming four-hand sonatas, with their movements laden now with youth's brightness, now with profound pathos, and numbers of his variations and exquisite baguettes, which are, in fact, a child's work, with a wonderfully delicate sense of form."

He refers, too, to Haydn, the father of our modern symphony, who wrote also a child's symphony whose two delightful four-hand variations, "*Hi Wee! e lo Scudiere*," besides many piano sonatas for four hands, and variations and sonatas for two hands unquestionably designed for young players. Even the *Contra Altus*, he says, is an allusion to a spirit of all that has been indicated to the contrary in word and picture, more inclined to rise to sunny heights than to descend to unattractive depths, and the "Devil's" work, seen in the picture, is an enchanting little trio, in one movement, "*To My Girl Friend M. B.*" (Maximiliane Brentano), he wrote ravishing little piano pieces: "*Für Elise*," a four-hand sonata, and groups of variations, sonatas, and other things for two hands which were handsomely designed for youth. Nor must his children's songs be forgotten.

Other masters to whom the veteran doctor of music refers as having hidden little children to come unto them are Weber, Mendelssohn, Schumann, and Brahms, the latter of whom wrote many songs, with easy piano accompaniments, for the children of Robert and Clara Schumann. He concludes with the following words, which show how deep his feelings are on the subject and how ready he has been to make sacrifices for the benefit of the child world: "Whether anything may be expected for youth from the modern masters whose fame is now spreading over the earth time alone can tell. It must be admitted that those who create great historic paintings, tragedies, symphonies, and oratorios are accomplishing more glorious achievements than those who illustrate nursery stories, or write rhymes or melodies for the little folk, and yet, as we have seen, they are most heartily and gratefully doing so. It means a thankless task to serve the child world. This the writer has himself experienced. At the same time—the reader must pardon me if I utter a brief word of protest.—"

"My children's songs and other juvenile compositions have occasionally caused me moments of discontent because I could not conceal from myself the fact that to a certain extent they stood in the way of my work. Surely by my writing them I may be forgiven if he does not like to see his more important creations overshadowed. However that may be, there is one advantage which producing for the children has for itself alone. It is that it will experience teaches that the view-point, the artistic taste, eye, even the trend of human sentiment, changes in the course of years, so that many things which our fathers in years learn to us cold to-day, even appear absurd to us, and which the unpolished child of the present has positively the same emotions the child of a hundred years ago felt.

Little ones of our day listen to the story of "Little Snow White" with the same reverence it awakened in their grandmothers. They not only play the same games these played, and sing with the same delight their favorite songs. And for ages to come what is to-day regarded as genuine juvenile music will fall with us as boys a ring from the lives of the small folk as at present, while perhaps much that now thrills the great heart of humanity may have long been forgotten. Noble seed sown in the heart of childhood will bring forth from a hundredfold, and the sower will have a glorious reward in the harvest."—*Auberline Woodcock Moore.*

On February 6 CLUB CORRESPONDENCE. The music pupils of St. Joseph's School, Los Angeles, California, organized the St. Cecilia Progressive Club, with a membership of eleven. We meet every Saturday. Our program will include reading "First Studies in Music Bibliography," followed by musical games. Our club colors are to be light blue and white, fastened with the St. Cecilia pin. Our motto is: "Every day that we spend without learning something is a day lost" (Beethoven). We pay fifteen cents a month and five cents for absences.—*Miss Spelman, etc.*

We have organized a "Children's Musical Club" of nine members. We meet four times a month, and study theory, rudiments, musical history, and the biographies of the great musicians, and also play musical games. The first meeting was held on January 27. We charge ten cents initiation fee; this money we use for the purposes of recitals, trips, etc. We read THE ETUDE musical stories. We expect to do fine work. Mrs. M. L. Hansen is the musical director and organizer. To the best of our knowledge this is the only musical club in Los Angeles.—*Prudence Farmer, Sec.*

I have a music club among my pupils which meets once a week. They answer the questions with a musical term and definition. Once a month we study some composer and have the children play for each other. At the other three meetings I give them some of the "Masters of Music" stories. My aim was to get a little tired of the work now. Will you please suggest some ways of interesting them, and other things I could teach them.—*Hollie Pleimerton.*

[Read the correspondence from other clubs for hints as to means to interest pupils.—Edmore.]

The young pupils of the class of Miss Ella L. Puchs have organized a musical club—the "Orpheus Music Club"—which meets every Saturday. Their teacher is preparing a musicale for the club members exclusively, which will be a novelty in its line. The stage will be arranged to represent a parlor, all of those named in the program being seated on the stage during the performance. The musical number will be a chorus by the little folks, the words of which have been written by one of them, and set to music by Miss Puchs. This will be followed by two or three songs, the music of which will be tastefully arranged on the stage. The color scheme agreed upon is pink, the children wearing carnations, ribbons of the same color, also their club buttons, prepared by their teacher for Christmas. The program will be classical, with the exception of one or two light numbers.—*Ella Puchs.*

The pupils of our harmony class met in Miss Maggie B. Parkhouse's studio, January 28, and organized a club of their own. We met on Tuesday, January 29. At each meeting a well-prepared musical program is rendered, consisting of piano and vocal selections and readings from THE ETUDE.—*Ella Grinnell.*

On February 17 the "Mozart Musical Club" was organized, with a membership of twelve. At our next meeting, two weeks hence, we will study the life of Mozart.—*Corinne Hoyer, Pres.*

My pupils and I have organized a club, to be known as the "Musical History Club." We held our first meeting on Tuesday, January 28, and met twice a month. We will study the lives of the great musicians, their works; play musical games, and give selections on the piano. We intend to follow closely the work of "Our Masters of Music," and gladly receive the suggestions of THE ETUDE.—*Mrs. O. B. Bishop.*

# The Etude

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NAPOLEON once said the greatest general is the one who makes the fewest mistakes. This self-evident aphorism may be applied to the matter of teaching with as much pertinency as to generalship. There is, however, this difference: mistakes of generalship may result in sudden and painful death to the general; but mistakes in teaching may be continued indefinitely and the only death is that which accrues to the musical aspirations or results of the pupil.

If the music teacher were held to answer with his life or his liberty for the musical condition of his pupils after each year of study, there would be a lot of difference in the instruction offered. Not to make mistakes in the pedagogic profession means a lot more of thought and care than the average teacher is willing to give the subject.

It is unfortunate that instructors persist on borrowing from the legal profession the idea of precedent. A lawyer who finds a strong precedent for the judgment he wants is pretty liable to win his case. But this is not necessarily true of the teacher. The precedent he follows is too often the methods and the materials that were used on him when he was a student. Because they were used, he jumps to the conclusion that they must of necessity fit every other case.

The trouble with this assumption is that ninety-nine out of one hundred pupils he meets have will be of different mental and physical construction from himself, and their home environment and inheritance will be different. To meet this he must suit the method to the student, must modify the plans of his student days to the individualities of his pupils. Only by so doing can he escape the failure of making a series of mistakes, for the mistakes prove him a failure.

Or, for a Carnegie, to discover the musical world! This elaborate endeavor of Itharides has not confined himself to furnishing the people novels to read and histories to stand on the shelves, but a few years ago gave \$10,000,000 to promote scientific research. This forms the basis of the Carnegie Institution, which last year appropriated \$350,000, dividing this sum among over a hundred scientific men, for the promotion of their studies in practical science.

This will, in a large measure, free them from the necessity of grinding labor of a kind unprofitable to the world at large and will enable them to give their time and knowledge to the furtherance of experiments that will redound to the good of mankind. As an instance of the kind of men assisted by this fund, there may be cited Luther Burbank, of California, who, by his horticultural experiments has added a number of new varieties of fruits and vegetables to the list of practical foods.

Now, if Mr. Carnegie would discover the musical world and give it even half as much encouragement, what great artistic results might come from America. Our best composers are, of necessity, driven to nerve-racking hours of teaching; our musical writers are not free to continue their studies and researches. They must dig for the dollar that is to sustain life.

Consequently, each class can do but a portion of the composition and the writing that it might do if the necessity for the struggle for mere existence were removed. True, much music has been the outcome of poverty, sickness, and despair; but how much more might have resulted had Mozart, and Schubert, and Franz, and countless others, been placed beyond the reach of poverty.

If, every year, only ten men in this country—the most likely ten—were relieved of all necessity for industrial work and permitted to give their best endeavors to composition, what an array of artistic works might come from American pens. There were men whose only place in history was made by their giving financial support to one of the greatest composers. Carnegie has already made such a place in other lines; but, did he turn his attention to the art world, his post-mortem fame would shine in still greater light and his legacy to the world would add much to its future joy and satisfaction.

During the fall of 1903 a company of English educationists, representing every possible educational calling, known as the Mosley Educational Commission, visited the United States, with the object of studying educational work in this country. Mr. Alfred Mosley, who financed the commission, and who invited the inquiry, was a business partner of the late Cecil Rhodes in South Africa. He was struck with the sagacity, skill, and intelligence of Americans that he met there, particularly engineers, so that he became eager to know something of the system that could turn out so many level-headed men.

The report of this commission, made by Mr. Mosley on their return to England, was published recently. In reading some comments made upon it by Dr. Win. D. Harris, Commissioner of Education for the United States, we were attracted by some defects in our system of education as pointed out by the commission. It might reasonably be expected that emphasis would be laid upon scientific and technical training, especially relating to mechanical work, by a commission which was, after all, interested in our system from an industrial point of view. Yet three defects indicated by this commission came right home to those persons who are engaged in teaching music. These three points are: The large preponderance of women teachers, neglect of music talent, and inferior musical instruction. Of course it is to be understood that these criticisms apply to music in the public schools. In a partial report of an address by Prof. Horatio W. Parker, before the Connecticut State Teachers' Association, printed in THE ETUDE for March, some reference was made to these facts. So far, there is no opportunity for special musical talent to be developed by means of public school work. No training is offered, and a child whose parents cannot afford a private teacher must go without at all until a better time may come. The instruction offered in the schools is not such as to develop latent talent, or to lay the foundation of intelligent appreciation of music. Professor Parker called attention to some things that show that educators are wanting in an appreciation of the value musical training has in promoting mental discipline and intellectual development. The members of the Mosley Commission agree with the most advanced position taken by American educators, namely, that a sound and thorough musical training is an aid in rounding out a man, and preventing him from narrowing his energies into purely commercial and industrial channels; it is the medium most generally adapted to promote the feeling for art and an understanding of its principles, such as the business world needs.

Another point made by the commission, the large preponderance of women teachers, is just as applicable to the music teaching profession as it is to public school work. Yet we cannot believe it is a merely a matter of sex. Both the sexes show limitations when it comes to teaching music. Women teachers have a place, and an important place, a place that no honest educator will try to fill other-wise. The real gist of the question is fitness and thorough preparation. A knowledge of the work to be done, and a resolute endeavor to meet the demands.

To-day higher qualities of mind and character are being called for, and of students who are intending to be teachers may well accept the fact, and make up their minds to suit the highest possible demands. If the public school system does more for the cause of music, the professional musician, being spared certain drudgery, can work more for the art.

No 4866

## To Miss Sophia Mathiers FROM NORWAY AUS NORWEGEN DANSE CAPRICE

Carl Koelling, Op. 362.

Allegro. M.M.  $\text{♩} = 116$ .

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pp 2 1 2 3 2

p 3 1 2 3 2

p

p 5 1 2 5 4

mf rit a tempo

dim p cresc. f

p f 5 4 5 7 7

p cresc. ff a tempo

p 3 4 3 4 3 4 3 4 3 4

p cresc. 3 4 3 4 3 4 3 4 3 4

dim p

p poco a poco cresc. f ff

# "Sailors' Chorus" and "Spinning Song" from "The Flying Dutchman"

R. WAGNER  
Arr. by Preston Ware Orem

"Sailors' Chorus"  
Animato ma non troppo M.M. ♩ = 80  
Secondo

This page contains the piano accompaniment for the 'Sailors' Chorus' in the 'Secondo' arrangement. It features a complex rhythmic texture with frequent sixteenth and thirty-second notes. The score is written in two staves (treble and bass clef) and includes various dynamic markings such as *cresc.*, *mf*, *f*, and *ff*. The piece concludes with a *rit.* (ritardando) marking.

# "Sailors' Chorus" and "Spinning Song" from "The Flying Dutchman"

R. WAGNER  
Arr. by Preston Ware Orem

"Sailors' Chorus"  
Animato ma non troppo M.M. ♩ = 80  
Primo

This page contains the piano accompaniment for the 'Sailors' Chorus' in the 'Primo' arrangement. The score is written in two staves (treble and bass clef) and features a more melodic and harmonic approach compared to the 'Secondo' version. It includes dynamic markings such as *cresc.*, *f*, *ff*, and *rit.*. The piece ends with a *rit.* (ritardando) marking.

"Spinning Song"  
Allegretto M.M. ♩ = 66

Secondo

1 2

Poco rit. M.M. ♩ = 52

*p* *cresc.* *f* *dim.* *rit.* 2

*f* *p* *f*

*p repeat ff*

*f*

1 2

*f* *ff*

"Spinning Song"  
Allegretto M.M. ♩ = 66

Primo

1 2

Poco rit. M.M. ♩ = 52

*p* *cresc.*

*p* *cresc.* *f*

*dim.* *rit.* *f* *p*

*f* *p* *f*

*p repeat ff*

1 2

*f* *ff*



No 4801

## FOREST SPRITES

VALSE - ETÛDE

Allegro. m.m. ♩ = 72.

FREDERICK A. WILLIAMS, Op. 50, No. 2.

Musical score for the first system of 'Forest Sprites'. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time and begins with a piano (*p*) dynamic. The first system contains two measures of music. The second system contains two measures with first and second endings marked '1' and '2'. The third system contains two measures with first and second endings marked '3' and '4'. The fourth system contains two measures with first and second endings marked '5' and '1'. The fifth system contains two measures with first and second endings marked '1' and '2'. The sixth system contains two measures with first and second endings marked '3' and '4'. The seventh system contains two measures with first and second endings marked '4' and '1'. The eighth system contains two measures with first and second endings marked '5' and '1'. The piece concludes with a double bar line.

Musical score for the second system of 'Forest Sprites'. It consists of a grand staff with a treble and bass clef. The music continues from the previous page. The first system contains two measures with first and second endings marked '1' and '2'. The second system contains two measures with first and second endings marked '3' and '4'. The third system contains two measures with first and second endings marked '4' and '1'. The fourth system contains two measures with first and second endings marked '5' and '1'. The fifth system contains two measures with first and second endings marked '1' and '2'. The sixth system contains two measures with first and second endings marked '3' and '4'. The seventh system contains two measures with first and second endings marked '4' and '1'. The eighth system contains two measures with first and second endings marked '5' and '1'. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

## GAVOTTE PASTORALE

A. ARENSKY

Allegro moderato M.M.  $\text{♩} = 108$ 

a) *p*

b)

c)

d)

a)

b)

c)

d)

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e)

*pp*

*f*

*ritardando*

e)

# NACHTSTÜCKE No 1

## Nocturne.

Schumann composed these pieces in 1839 at Vienna. He writes concerning them to his betrothed (Early Letters); "I wrote to you concerning a presentiment, I had it in the days from March 25 to 27 when at my new composition" (probably No. 1) "In it occurs a passage to which I continually reverted; it is as if some one ground "O God" out of a heavy heart. In the composition I always saw "Funeral trains, coffins, unhappy despairing people, and when I had finished and was long seeking for a title, I always came back to this: "Funeral-Fantasy" Is it not remarkable? In composing, too, I was often wrought up that tears flowed yet I knew not why and had no reason for it. then came Theresa's letter, and now all was clear to me" (his brother lay dying) And in a later letter, after he had given the "Funeral-Fantasy" the name "Nocturnal Pieces" What do you say to my calling them; 1. Funeral procession, 2. Odd assembly, 3. Nocturnal revel, 4. Round with solo voices. Write me your opinion."

To the advantage of the pieces these supercriptions, which find their justification in the above described state of mind of the Composer rather than in his tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.

Edited by John S Van Cleve.

Rob. Schumann, Op. 23.

No. 1.

M.M. (♩ = 100)

a This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirge-like character its prevailing moods being heavy grief and sacred consolation. Technically considered it consists of two elements, a melodic phrase of three notes in eighths and sixteenths and a series of five chords of a subtle shifting character and possessing a melodic outline. Study to give the utmost prominence to the solo phrase and deliver the chords with the most undulating variety of nuance. Secure at all hazards sufficient variety to prevent solemnity from degenerating into monotony.

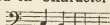
b Change the pedal at each new chord, hence in the first seven measures, four times in each measure, the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.

a tempo

legatissimo  
p

a tempo

c The oneness of the rhythm will drop easily into dullness unless the player, with delicate feeling and judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

d The motive  should here and in both voices in the subsequent measures, be energetically marked

ritard

ritard

e At this noble organ point beware to shift the pedal with each chord, for a literal following of the pedal mark by extending through the measure would generate an intolerable jangle of confusion. Pronounce the bass G<sub>1</sub> with organ-like firmness and retain it with the finger

## THE LITTLE CORPORAL

F. G. RATHBUN

Tempo di Marcia M.M.♩ = 120

Musical score for the first page of 'The Little Corporal'. The score is in 2/4 time and consists of six systems of piano accompaniment. The key signature is one sharp (F#). The first system includes dynamic markings of *sf*, *sf*, *sf*, and *mp*. The second system includes *ff* and *mp*. The third system includes *ff*. The fourth system includes *mp* and *ff*. The fifth system includes *ff*. The sixth system includes first and second endings.

Musical score for the second page of 'The Little Corporal'. The score is in 2/4 time and consists of six systems of piano accompaniment. The key signature is one sharp (F#). The first system is marked 'TRIO' and includes a piano (*p*) dynamic. The second system includes *ff* and *mp*. The third system includes first and second endings. The fourth system includes *ff* and *p*. The fifth system includes *ff*. The sixth system includes first and second endings.

# March of the Flower Girls

LE PAS DES BOUQUETIÈRES

Edited by A. D. HUBBARD

PAUL WACHS

Allegretto M.M. ♩ = 144

The first system of the musical score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 4/4 time and B-flat major. It features a variety of dynamics including *mf*, *p*, and *pp*. The score includes numerous fingerings and articulation marks such as accents and slurs. The piece is marked 'Allegretto' with a tempo of 144 beats per minute.

The second system of the musical score continues from the first system and consists of five staves. It maintains the same key signature and time signature. The dynamics range from *mf* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* and *simile*. The piece concludes with a tempo change to *a tempo* in the final measures.

Tempo I.

ff

p

p

p

*mf cresc. e animato*

*con bravura*

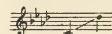
ff

No 4739

## A LULLABY

MARY W. MORRISON.

Grazioso.



CLIFFORD DEMAREST.

*p*

*con Pod.*

*mf*

*p*

Moth-er will sing thee a lul-la-by song. Sweet be thy slumber, peace-ful and deep,  
Love will en-fold thee, there's nothing to fear; Angels will guard while slumber will creep

*molto rit* *a tempo*

Close thine eyes soft-ly, now sleep, ba-by, sleep. Birds may be rock'd on the ma-ple so high,  
O-ver my treasure, then sleep, ba-by, sleep. By the sweet smile that plays o-ver thy face,

*molto rit* *a tempo*

*mf*

While the winds sing them their sweet lul-la-by, Soft winds will shield and  
Curv-ing thy lips with an in-fi-nite grace, Well do I know the

*rit*

ten-der-ly keep, While like the birdies, my ba-by will sleep.  
angels now keep Watch o'er my darling, so sleep, ba-by, sleep.

*a tempo*

*rit* *pp*

Dedicated to and sung by  
Miss Hortense Pontius

№ 4470

# A PRAYER OF LOVE

HEINRICH HEINE

WM. H. PONTIUS

*Andante espressivo*

*mp* *cresc.* *rall. e dim.*  
*tranquillo*

Thou'rt like a love-ly flow-er, So fair, so beautiful, so  
Du bist wie ei-ne Blu-me, So hold und schön und

*cresc.*

pure; My heart is filled with grief and sor-row, With grief and  
rein; Ich schau dich an und Weh-mut Schlecht mir tw's

*poco rall. e cresc.*

sor-row For what thou may'st en-dure. My hands in fan-cy I am  
Herz, Schlecht mir tw's Herz lau-ein. Mir ist, als ob ich die

*f* *rall.*

lay-ing Up-on thy gold-en hair, Pray-ing that God in good-ness,  
Hän-de Auf's Haupt, dir le-gen soll't Be-tend dass Gott dich er-

*dim.* *p* *rall.*

keep thee, So sweet, so pure, so fair.  
hal-te So z'ein und schön und hold.

*mf* *poco marcato* *f* *mp* *molto rit.*

Pray-ing that God, in good-ness, keep thee, So sweet, so pure, so  
Be-tend dass Gott dich er-hal-te So rein und schön und

*mf* *poco marcato* *f* *mp* *molto rit.*

fair; So sweet, so pure, so fair.  
hold; So rein und schön und hold.

*ancora e più rit. ad lib. morendo* *p* *morendo*

*ancora e più rit. ad lib.* *p* *ppp*



# COUNTERPARTS

W. J. BALTZELL.

*Moderato.*

*mf*

Thou art like un-to a rose,  
Thou art like un-to a star,

*mf*

Like un-to a rose,  
Like un-to a star,

That each morn-ing doth dis-close  
That I wor-ship from a - far,

*mf* *cresc.*

Some new beau-ty rare.  
As I walk life's way.

Like the rose so pure thou art,  
But the love-light in thine eyes

*mf*

Heav-en's seal is in thy heart,  
Tells me, dear, that Par-a-dise

Maid be-yond com-pare,  
Will be mine some day,

*mf* *meno mosso*

*rit* *a tempo*

Maid be-yond com-pare.  
Will be mine some day.

*After 2d Verse only*

*pp* *dim.* *pp*

*rit* *a tempo* *pp* *dim.* *pp*

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# VOCAL DEPARTMENT

Conducted by H.W. Greene

## A MUSIC TEACHERS' ASSOCIATION.

THE Editor of THE ETUDE has just handed me a copy of the year book and register of "The Incorporated Society of Musicians," of England, which, in view of the recent discussion on a proposed Singing Masters' Guild, makes interesting, if not instructive, reading.

The Incorporated Society of Musicians, which for convenience, we will designate the I. S. M., is the most prominent example of successful organization among musicians in the world. Its membership of 2000 is divided into twenty-five sections; representing, by a fairly equal distribution, England, Scotland, and Wales. The society is now in its twenty-second year of its growth. The intelligence and care with which the work of organization has been carried forward has resulted, not only in securing for its members an unquestioned standing, but for the public, protection from incompetents and charlatans. Of its 2000 membership over 600 have qualified as Licentiate of the Incorporated Society of Musicians, by passing the rather exacting examinations of the society. Hence, the I. S. M. after the name of a teacher carries weight, and, in a comparative sense, distinction. Since its formation in 1882, the society has been applying its efforts to secure legal registration of teachers. The matter has been taken up by Parliament, but not yet brought to a successful issue. The following, quoted from the society's year book, is rather applicable to conditions on this side of the Atlantic, and it is to be hoped that the legal registration of teachers of music is a dream soon to be realized in both countries:

"Up to the present time, there has been no legal registration of teachers of music, with the result that there has been no defined 'musical profession.' The term profession implies a body, extraneous to which can only be obtained by those possessing the requisite knowledge to discharge the duties entrusted to the profession. Lawyers are required to know the law, medical men, medicine, and so throughout; but the 'musical profession' hitherto has been that of 'no man's land,' without definitions of limits; a body anyone could join at pleasure, whether qualified or not, and which, until the formation of the society, did not even possess a general association to represent it, and safeguard its interests. An authorized system of registration in the hands of a representative musical council would change all this, would draw a line of demarcation between trained and untrained teachers, would be a guide and protection to the public, and, by securing better teaching, would lead to a higher development of the art."

All efforts toward enlisting the cooperation or sympathy of any considerable number of the leading musicians of this country in organized work have hitherto failed. The reasons for this failure are probably to be found in the conditions under which the efforts were made, and the shape that such experiments have taken. It would be natural to expect all movements for the betterment of the cause would begin at the top and the benefit reaped by lifting others less fortunate or less gifted nearer to the top as possible. Herein lies the only hope of successful organization in the United States. The society under consideration seems to have been exceptionally fortunate in this regard. Over 1200 of its members hold Doctor's, Bachelor's, Fellow's, and Associate's degrees, there being 72 Doctors of Music and 148 Bachelor's of Music in the membership.

Dr. Henry Hiley presided over the first meeting of the society, and its membership from the start has included the names of the foremost among English musicians, such as Sir John Stainer, Sir Joseph Barnby, Sir A. C. Mackenzie, Mr. A. Randegger, Dr. Frederic H. Cowen, and scores of others equally well known here. Not only have these men shown a practical interest in the work, but they have con-

tributed papers and assisted in the programs which have added greatly to the prestige of the I. S. M. In addition to its educational and social features, it has been able, by virtue of sound business methods, to support an Orphanage for the Children of Musicians. It does not continue its beneficence to those who have been members of the society. This alone affords all the argument necessary for the support of the profession. Its method of management comprehends intimate connection between the home office of the society and its outlying sections. Each section elects a member of the sectional Council to act as a delegate to the annual General Council. The expenses of the delegate are paid from the funds of the General Council. Each section must pay one-half its receipts into the General Treasury, the balance being retained for the expenses of the section. The year book is a well printed and bound volume of 244 pages, devoted entirely to the business and reports of the society, not containing any programs, registers of meetings, or addresses. Such a society could well be taken as a model for organization of the profession in America, but, as stated above, organization, to succeed, must begin at the top, and how little hope or prospect there is of our professional leaders taking up the work? Why is it? In the next issue we will review the conditions for the first, second, third, and fourth grades in singing, passing of which entitles the applicant to his certificate of I. S. M. It is precisely what we intended to do in this issue, but the magnitude of the general work the society is doing impressed us so favorably that we find our space exhausted before arriving at the matter special to our department.

## SINGING, AS A MEANS OF ACQUIRING A PRACTICAL PSYCHOLOGY.

BY W. HENRY ZAY.

TO THE average individual singer is but a pretty accomplishment, or a means of livelihood; it may be both, but this view of the really great art is a most limited one. A few go a step further, and have some vague idea that it is good for the lungs; but it has practically never been recognized as a means of developing the physical, mental, nervous, and intuitive forces, which are the finer faculties of man, and which are never discovered and controlled, go to make a practical psychology.

The reason for this general idea is not difficult to understand; it is an impression made by the bad singing constantly heard, both from professionals and amateurs. Both classes have their excesses—insufficient study, bad teaching; one must make his living, while the other does his best to amuse.

There is an inherent desire in the human being to make a vocal sound, and a good one; and, if it is healthy and natural impulse; it makes one feel good; it is a natural desire to give expression to feelings and emotions which could not be expressed by mere words. It does not necessarily mean that we want to be heard, because he who sings in solitude—a great deal more, perhaps, than in the presence of others. Probably the singer himself enjoys the sensation of making the sound, that is, feeling the pleasant vibrations of the body; more than he does the hearing of his voice, even supposing the sound to be a good one; but as the listener only experiences the effect of his exertions, and does not have the pleasant flow which the singer feels, it is only fair to make that sound as nearly as possible a sympathetically correct expression of the impulse of the singer, so that the sound will communicate a similar effect to the listener. This is the primary object of singing—it is the natural expression of emotion.

Every art has its technic, the object of which is to acquire and preserve such natural conditions that the expression of nature shall be spontaneous and convincing. To sing or speak with expression, one must discover the sound representing the combina-

tion of forces which make one's personality, and sing or speak with the whole body; for voice, though it has a point of focus, is not a local noise. The finest nerve organization, combined with the most generous emotional qualities, splendid physique and vocal organs, is of little advantage unless controlled at will by the fortunate possessor. These qualities are often hidden under a mixture of unnatural conditions, both physical and mental, and their discovery and manipulation is the object in studying vocal expression. These qualities, when combined, represent man in his most noble form, and it is obvious that his every day life and development, thus becoming, for him, a most practical psychology.

It has been said, "Why study voice to acquire it?" I answer, "It seems the quickest way to find it." The first step in studying singing is to acquire a perfect breath control; and in this practice is laid the foundation for an all-round development, the possibilities of which are almost unlimited. First of all the lungs are expanded to their utmost capacity, thus increasing the amount of air consumed and absorbing a greater supply of oxygen, which of itself would act as a purifier and tonic. Then doing breathing exercises as a vigorous exertion and quiets the circulation while the proper holding of the breath strengthens the muscles of the chest and back, and makes it possible to stand erect without fatigue. These same muscles controlling the breath relieve the throat while the proper holding of the breath strengthens the muscles of the chest and back, and makes it possible to stand erect without fatigue. These same muscles controlling the breath relieve the throat while the proper holding of the breath strengthens the muscles of the chest and back, and makes it possible to stand erect without fatigue. These same muscles controlling the breath relieve the throat while the proper holding of the breath strengthens the muscles of the chest and back, and makes it possible to stand erect without fatigue.

One arrives at these conditions by having a breath control which permits of a perfectly free and natural production of the voice—with the throat, jaw, neck, and shoulders perfectly loose, and all the muscles in a state of active clarity; all resonating cavities must be well open and in use, giving the voice a clear, round sound, full of depth and overtone—a pure spontaneous sound which might be called the abstract sound of the voice.

Yet something more is wanted to make the sound complete and expressive, a quality usually termed "soul." Where is that to come from? The physical and mental powers accomplish a great deal, but at a point they stop, leaving something of vital importance yet to be realized. We find that we must seek another force greater and more elusive—the "soul" force which is an inspiration to self and has magnetic influence on others. This is the most difficult part of voice production to acquire, but steady progress is certain, if practice is properly directed. It is a development on breath control. The student begins to feel that the chest, round which are the muscles which control the breath, is also the center of emotion; by constant practice he learns to concentrate his nervous and emotional energies, combine them with the physical, and thus give an intelligent expression of his great emotional force. It is a grand sympathetic union of all man's best qualities and energies, with which to make his greatest efforts, of any nature or description.

Nothing seems so nearly allied to this force, or expresses it so surely and perhaps easily, as the human voice. Voice is vocalized breath. Breathing creates impulse, power, and strength. To make the sound requires proper conditions for concentrating one's forces. By hearing the sound the practiced ear can tell whether the concentration is complete. To be able to infuse this quality into the voice is to completely express one's emotions, whether singing or speaking; there are times when everyone does it, spontaneously and unconsciously, but the art is to be able to do it at will. Nerve force is tremendously useful, but how often, from lack of control, it is more embarrassing than useful. Breath control is the only real cure for nervousness. Nerves should be our slaves, not our oppressors; nerves, the most valuable assistant of the performer when controlled, become his undoing when run riot.

In finding this control of the nervous and emotional energies, we discover a new force or power, which is the greatest help to us in every way, as well as in singing. It is something more than mere will power, something more than mental effort; it is the finding of one's finest impulses and feelings,

uniting these with one's physical energy, and with the great combined physical, emotional and vocal energy, giving a grand expression of one's self in the voice, if singing or speaking; in the gesture, if acting; in the work, if occupied otherwise; or in the head, if happily engaged in any other pursuit.

To study singing on these lines is a subject full of absorbing, human interest; it is a self-analysis, an investigation always interesting. In becoming a master of self, one gains control of his own everything performed, giving it the touch of his own personality, without which any performance is rapid and characterless. Originality is stimulated and developed, this quality being absolutely indispensable to the artist. A true voice production is not a pretty noise, but an expression of self—full of sympathy, dignity, breadth, and power and it inspires one with confidence and courage. The singer and actor conscious of an inborn power and depth of feeling, has been prevented from attaining success by a hampered production which could never express what he felt.

Breathing is the foundation of all ancient philosophy of self control, and as a cure for mind and body is unequalled. It is a remedy for all nervous disorders, phlegmatic and general debility. The habit of full breathing would soon drive away most of the common ailments of mankind.

It is through a breath control that the student learns to project, to reach to an audience, and is commonly known as "creating an atmosphere." The power to do this is absolutely necessary to an artist, and no great success is possible without it. To be able to summon up a feeling, to create an atmosphere, only to affect others, but as an inspiration to self—to know what is meant by the true expression of self, and to know what really constitutes true vocal expression. To fully understand this must be felt; no mental appreciation will quite grasp it.

This force—the emotional or nervous energy, the psychic or soul force of the human body—should be analyzed and understood by every general education. It should be controlled at will; it is the "Ego," the self within. It is this energy, this personality, which plays upon the instrument at the throat, and upon the expression of every action, every word, every disposition; it should banish fear of any kind, and generally tone up an individual mentally, morally, and physically. It is man's best helper. It is, in fact, man himself in his best form, aided with the truest and noblest impulses.

The control of this force is by no means chemical, but quite possible, and wonderfully practical; simply it is the child's natural tendency. The expression of this force which constitutes what might be called a "Practical Psychology." It is this force which represents our personality, and is the quality in us most interesting to others. It is this which must be expressed in singing, painting, acting, or work of any kind, to reveal the master.—Occasional Papers.

#### FACIAL CONTROL AND TONE PRODUCTION

BY ALEXANDER HEINEMANN.

All muscles in the human body are correlated and are found in three distinct groups, termed voluntary, semi-voluntary, and involuntary.

The voluntary muscles obey commands of the will. They are the muscles that act when I raise my arm or make any intentional movement; the respiratory muscles are such as move the urula, the ears, the diaphragm, etc., which, ordinarily, will not do one's bidding, but can, by training and practice, be brought under control; involuntary muscles are those that are not conscious of and cannot control in any way. They are in groups that act on the heart, the blood-vessels, the cells of the lungs, in fact on the functions of the vital organs of the organism generally. By way of digression, it is interesting to note that muscles in different animals appear under different groups. The muscles of the foot in the animal are involuntary; in man they are semi-voluntary, and descend and contract it as it ascends, without any volition on the part of the animal. In the cat they are voluntary, she being able to withdraw or disengage her paw at will. The muscles of the ears in the human are semi-voluntary; in the mole they are voluntary, and form one of the distinguishing

features of this useful, though stubborn, quadruped. To return to the muscles of man, we are particularly interested, we find them in the voluntary and semi-voluntary groups. Now, since these two groups can be controlled, and all are inter-connected, we have an important, helpful process in a manner that will lead to beneficial results.

As the face so the throat: Puck the face into wrinkles, and you can rest assured the throat is also wrinkled, and vice versa. Get into a position of care, unnatural look, and note the sensation about the throat. That comes from the correlation of the nerves and the muscles, all of which are connected, and the muscles of the face are connected with the plant the dynamo, wires, switches, and all machines and appliances operated are intimately connected, and no single part of the entire complicated mechanism can be disconnected. The same holds true of the influence to other parts, so any set of nerves and muscles in action will affect other groups. In the case of the frowning singer the face muscles directly affect the neck muscles, while these in turn transfer the influence to the larynx and other vital vocal parts.

We cannot by control the inner muscles of the larynx and only indirectly many of the throat. But we can move the face; for anybody can frown if he wishes, or look pleasant if he desire. The state of these face muscles is transferred to the lower group. In other words, the pleated and muscularly relaxed, the throat will be likely also be for counteracted actions by creating new ones. The simple fact of having changed the position of certain groups of muscles weakens the power of the other sets and your will and determination will be weakened, and muscles which have been weakened by fading impressions in new conditions and with new companions.

As a dangerous mob is routed and thrown into confusion by simply turning a fire hose on it, so too your unruly muscles, powerful from habit and secure by association, become amenable and more docile under changed conditions. Rest assured, if a complex of muscles can disconnect so great, so powerful, and so complex a system of muscles, really is, then do not fear that in your little vocal kingdom you cannot overcome intrusive and mob rule by the simple fact that the little fellows unaware and lead them into surprise.

#### BEWARE OF FADS.

BY W. R. MOTSEY.

The following article was sent to THE ETUDE in the form of a letter. The Editor of the VOCAL DEPARTMENT has made some revisions and added a caption to it. We regret that between the time of the writing of this article and its publication in THE ETUDE the author was called away from his life work.

BEING a singer and teacher of singing, I have been much interested in what has been written from time to time about the voice and vocal methods. I have had so many and so many varied experiences myself that it will be a pleasure to help some younger teacher or singer. As one grows older and sums up his experiences in vocal study and practice he feels that much valuable time is taken talking method that can be better spent in practicing; and the study or talk about method has become a fad.

What reason is there for spending most of the lesson hour talking method to a beginner? Give an example of how to place the head, the neck, the tongue, include the right power, quality, and ease of pronunciation, and you are done. The student who is taught in this way will be pleased, easy production of tone; when the voice is produced, the student will be a pleasure to help some younger teacher or singer. As one grows older and sums up his experiences in vocal study and practice he feels that much valuable time is taken talking method that can be better spent in practicing; and the study or talk about method has become a fad.

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We often try to do something unnatural and hard to do, and we are puzzled. The singing voice is different from the speaking voice. The singing voice is harder to produce and more delicate. The speaking voice is more breath. We have holds, long passages that must be sustained to give effect, and a hundred details that must be observed. More than that, we cannot truly say that singing is merely a form of speaking. We cannot sing without some effort; the emergencies of the body are brought into play in our render-

ing is transferred from the vocal apparatus to the face where it cannot harm as it does when the mind is on the throat; the thoughts are no more frantically centered on the coming doubtful notes, but on keeping the expression proper and the action correct. The singing act becomes more intuitive and less mechanical. You sing because you follow a mental impulse that pictures a certain mental phrase to you; you cease to think of a position and action as necessary, and get a high note on the top of the figure; and, instead, you confidently sing on, allowing the easy condition of the good tones to be carried along to more difficult ones.

This ordinary voice is also advantageous for later demands. The pupil's face is his canvas, on which he expects to paint the emotions of his song. As the painter's canvas at first is given a neutral shade on which to work, and without which there is the pleated, cheerful expression, which lies about midway between emotional extremes, is a fitting background to prepare for the coming kaleidoscope of lines and colors.

A complete shifting of existing conditions is an excellent procedure to aid you in getting control of these muscles. It destroys the bad habit has on you, and you note it in the face. If you lie down on the floor. If your gaze has been downward, then send it upward. Should you find that you stare at one spot, then let your eyes roam about. In other words, work with counteracted actions by creating new ones. The simple fact of having changed the position of certain groups of muscles weakens the power of the other sets and your will and determination will be weakened, and muscles which have been weakened by fading impressions in new conditions and with new companions.

As a dangerous mob is routed and thrown into confusion by simply turning a fire hose on it, so too your unruly muscles, powerful from habit and secure by association, become amenable and more docile under changed conditions. Rest assured, if a complex of muscles can disconnect so great, so powerful, and so complex a system of muscles, really is, then do not fear that in your little vocal kingdom you cannot overcome intrusive and mob rule by the simple fact that the little fellows unaware and lead them into surprise.

ing of a song; if we enter its spirit to interpret words by musical sounds we must expand our vital energy. The soul must sing through the voice medium. The simplest words of a hymn must be understood by the singer before the voice can interpret them. If we realized its importance we would study our words more carefully. How many read the words as carefully as they do the notes. We cannot sing intelligently to others unless we know what we are singing and our ourselves. Noise from a good voice will not pass for singing.

Beware of fads that will cost you much before you learn the truth. The best method cannot avail much without work and understanding. Do not wish to rush in the profession. There is no "royal road" to success; work and sometimes, perhaps, even tears will bring success. Choose one whom you believe to be a good teacher, and don't leave him unless you are certain you have made a mistake. A strong nature can do this and more, and knows no such word as drug-gery in his work.

We must have some originality, whatever our method; some peculiarity which helps us to rise above the average. No two faces are alike, neither can two sing alike, even though they study the same system.

To teachers and singers THE ETUDE is a welcome visitor. The articles appearing in its columns are inspiring, particularly so to those of us who are not in constant touch with artists. I enjoy the experiences of others, and read the articles that appear with a great deal of satisfaction. As we grow older we see we have been in too much of a hurry. Voice and expression takes time to learn, and we do not enjoy singing. We can cultivate our voices as long as we have them. They grow richer each year, and decay with the body only.

#### PRACTICAL VOICE CONTROL IN OUR SCHOOLS.

BY EMILIE G. WOLFE.

MELODY AND ITS RELATION TO SPEECH.

The word "melody" receives its derivation from the Greek *melan*, which means to sing, and *ode*, which means speech as well as in song. A voice rendered pleasing to the ear must be harmonious; it must be sweet and musical. Hence, we realize that singing is an important adjunct to every education.

Because of the relationship between melody and speech, we offer the suggestion that, being provided with voice, and the necessary healthful producers thereof, we were likewise given the power to produce song; but the secret, the gift, or the power of producing successful, wonderful song, lies in the over-riding measure of feeling, the extent and volume of emotion and the effort and energy of calling them into play as well. Even though it can be proven that singers are especially endowed with an unusual organ, would it be possible for such a singer to render the strains of love with all the passion and tenderness which are its natural concomitants, if he or she were not singularly gifted with a strong degree of such feeling, and likewise the power of awakening it?

Education toward speaking correctly is one important step toward singing correctly. Intonation and modulation of the voice for purposes of speaking clearly and effectively are best developed by instruction in the simplest of methods. The teaching of the elements of singing is particularly an important feature in the education of school children, for the reason that a properly modulated voice is essential in every form of work. It is the purpose to impart, and is one of the most pleasing personal accomplishments.

Teachers should be compelled to take a course in voice culture, not so much for the purpose of teaching children to sing, as to speak correctly; yet, considering such barbarous attempts are made to cultivate this higher art in the public schools, such a course would also be necessary in the effort in this respect; so that our posterity, who should aspire to the field of professional song, would not be compelled in after years to spend extra time and money in righting the damage done under the present false method of instruction.

The early education of children should have a distinctly musical character, for the reason that music is itself a distinct factor in the effort of learning. As adults we remember how a chord of music heard in early childhood impressed itself in-

delibly upon our memory; how it has the power to recall long-forgotten scenes and conditions.

No faculty of the brain in the ordinary adult is so acute as the perception of harmonious sounds. In proof of this, what is more wearisome, more uninteresting, and more unprofitable than to sit for an hour or more listening to a strictly monotonous drawl from some speaker. We have all experienced this. On the contrary, what pleasure, what benefit can be derived from a clear, resonant articulation, rich, musical tones, and the proper rising and falling inflections, drawn from us; it possesses not only professional, but personal magnetism. The voice is the medium through which the soul speaks, and if it is true, why, should it not be cultivated?

BREATHING.

At an early age the child should be taught to breathe correctly. To accomplish this, one must first stand correctly. It is a lamentable fact that out of fifty, but one person actually does know how to breathe properly. Impress upon the pupil the necessity of standing correctly. The feet should be an hour glass on its side; it ceases to operate, but, by placing it in the proper position, it will do its work properly. Likewise use it with the human body. Too much stress should be laid upon the body in order to prevent the drooping shoulders prevalent among growing children. The chest should be inclined, the hips well back, head erect, weight on the ball of the foot, the feet should be placed lightly upon the ground. Having assumed the proper position, which should be the natural position, the pupil take a long, deep breath slowly, in the open air or in a well-ventilated room, and in the diaphragm gradually increasing the expansion, with the chest in perfect repose. This might well be accomplished in a child ineligibly in years for entrance to school, by calling attention to the opportunity to play. Let the child imagine itself about to partake of a delicious cordial, making motion by placing the cup to its lips, and slowly sipping the delicious liquid, and thus, as though each sip were its being, at the same time expanding the diaphragm, and expel the air slowly through the nose.

To accomplish this process of breathing, the organs of the throat should be held in a position of perfect freedom. The tightly constricted mode of breathing should never be tolerated. And, in this advanced age, with the question of reform so pregnant and the number of women into whose hands the young would imagine such a deformity to have been long since abolished, regardless of Dame Fashion.

VOCALIZATION AND TONE PRODUCTION.

The child, in learning all rudimentary lessons, should be taught to say the vowels, not in the throaty, monotonous tone, as is customary, but in a clear, ringing tone, and as clear as possible. Let the child take the proper position, a full, deep breath, as heretofore explained, and pronounce the vowel "a," abruptly at first, and afterward prolonging it, with a quiet relaxation of the diaphragm, with the idea well rooted in mind during process, that the air must pass directly from the lungs between the vocal cords (thus avoiding any action of the muscles of the throat), the tone ascending to the dome of the mouth as it rises, against the hard palate in back of the upper teeth.

Oh times a tingling sensation is felt in the lips as the vowel "e" is pronounced. In producing sound, we need not use little air. In producing sound, we need the air column, by holding forward the soft walls of the abdomen during vocalization, and relaxation of the abdominal wall. One of the greatest secrets (says the eminent Emil Behndler) in the production of fine, resonant, far-reaching tones, consists in using as little air as possible. All the tone is brought taken in the foregoing manner, then in combination with consonants and words with sentences, etc. If the pupil cannot vocalize correctly, let him lie flat on his back, which position naturally relaxes the predominant muscles and thus facilitates the work. The ability to acquire proper intonation is influenced materially by the degree of feeling and the power of exciting the emotions, which tends to give greater freedom and better results in the fulfillment of the method proposed.

One of the most important points in the production of the vowel sounds in the manner indicated previously, is resonance and purity of tone. Children should be taught the use of the broad or Italian *h*, when vocalizing words as *ah*, *ih*, *eh*, *oh*, *uh*, and other vowels heard in early childhood impressed itself in-

EXPRESSION.

In the beginning, the child should be taught to analyze the little rhymes and ditties and to give an accurate and true expression. A verse without analysis is a verse without meaning; when understood, it encourages thought in the child, the first and grandest rung in the ladder of education. Teaching the child words without meaning is like unto an artist endeavoring to paint a landscape upon the placid waters of the lake—the waters receive not the impression, and when the child is taught to understand what it reads, it offers a means which lends it expression. Expression is rendered through correct emphasis, proper inflections, and the different changes of tone and modulation.

If closer attention were paid to this fundamental principle with regard to the early education of children, and less to the early mathematical instruction, the effect would be infinitely greater.

#### QUESTIONS AND ANSWERS.

"STUDENT."—There is an excellent book on singing by Kathleen Rogers, "The Philosophy of Singing" is its title. It is reflective and not too technical. Another book on singing, very highly by "The Principles of Singing" by Albert B. Back. It is not only interestingly philosophical, and historical, but contains 119 pages of simple, safe vocal exercises. If more serious technical works are needed, write again.

N. N. N.—Your question is too technical to admit of a clear reply without illustration. I shall write you, giving an opportunity for personal interview.

R. P.—You sing those two notes with physical effort, and of course, that must result in their being false in pitch. It cannot be corrected by holding the tongue from going back; the entire system must be changed, after which the tongue will not need attention.

G. E. C.—There are many excellent singers who wear a plate, as you term it, so don't allow that to discourage you. I have known many who do not know familiarly the method of which you inquire, and therefore, cannot comment upon it. So many students make a mountain of fuss about breathing. Breathing is not a mystery. Why should you fill all your lungs with air to displace the air?

Mrs. E. C. S.—Unless you are in a hurry to lose the young songstress from your sight forever I advise you to suppress her vocal tendencies as firmly, but gently as possible. A child "not yet three years of age" cannot be allowed to sing from morning until night without great danger of sacrificing future usefulness, if it be in store for her. Mothers encourage the tendency by talking too much notice or praise. The child's voice should be turned in the direction of the keyboard until the little throat matures and becomes strong. The three songs, or hymns, you quote can be exchanged for "Mother Goose's" of half an octave range, in a year or two.

The following remarks on the good effect which singing has on consumptive people appeared recently in Health:—

"We are glad to find that of late years a good deal more attention than formerly appears to be paid to the question of the effect of vocal music as a preventive of consumption. It is interesting as a fact that those nations which are devoted to the culture of vocal music are strong, vigorous races with broad, expansive chests. If an hour were daily given in our public schools to the development of vocal music, there would be less seen of drooping, withered, hollow-chested, and round-shouldered children. At present there appears too great a disposition to sacrifice the physical to the mental. The development of vocal music is a gymnastic exercise of the lungs at the apex of the lungs, because these parts are more elastic than the base. The diaphragm is so arranged that they carry the inspired air directly to the bases than to the apex. During infancy a person would ordinarily breathe about 480 cubic inches of air per minute. He would at the rate of six miles an hour in walking, and in the case of a man, 2820 cubic inches. In singing this is increased more than in walking, as to sing well requires all the capacity of the lungs."

# MAN AND CHOR

EDITED BY EVERETT E. TRUETTE.

**THE EVOLUTION OF THE ORGAN.**  
I.

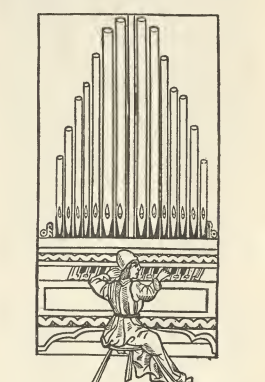
It is quite evident that organ building, prior to the middle of the fifteenth century, was confined entirely to the church, as no account of a professional organ-builder is to be found. The organs were constructed under the supervision of some monk, who performed the most important and difficult operations, such as voicing the pipes, and instructed the laborers how to put the various parts of the instrument together. The earliest known organ-builders were the cathedral Loosenerer placed a "slaking stop," which was an attempt at the tremulant. It affected only the lowest octave of the trumpet, and proved too noisy to be of service. This organ also contained a wind-indicator of novel construction. Two gilt stars were made to revolve in front of the case, the supply of wind being indicated by the direction of their revolutions.

In the sixteenth century several important improvements in organ-building were made, foremost among which may be mentioned the invention of an improved wind-chest. The old complicated spring-sound-board, with its labyrinth of springs, was abandoned, and a sound-board having sliding registers was substituted. Whereas, formerly, the slides worked cross-way, admitting or shutting off the wind from the pipes of any single note; they now worked length-way, separating each set of pipes into a register, which admitted of the pipes being classified according to their tone or pitch. The stopped pipe was invented, saving considerable in expense and giving the pleasing variety of soft tones which were impossible with open pipes. By the use of a small scale a variety of stops having a penetrating tone and imitating a few of the stringed instruments were brought into use, and, by the application of the large scale, full round tones of a pervading quality were possible. A number of stops with tapering pipes, sometimes with the large end at the top, as the Dulcan, and frequently with the small end at the top, as the Spitzflöte and Gemshorn, were introduced, and added variety to the instrument.

A number of stops were invented, the most important to imitate the tone of various instruments, and even the voices of men and animals, as Posaune, Trumpet, Shalm, Vox Humana and Bear's Pipe. The so-called "cheeks" were joined to the lips of some pipes, varying the tone and intonation. The compass was extended to four octaves, though the lowest octave was rarely, if ever, complete, when the instrument was spoken of as "an organ with a short octave."

In 1570 a builder named Lobsinger, of Nuremberg, introduced the bellows with one fold, or with single tone. In 1576 an organ with 50 registers was built by John Scherer, in Bernau, Prussia, having 48 keys and two octaves of pedals. The bellows (four in all) were twelve feet long and six feet wide. In 1585 Julianus Antonio built an organ in St. Mary's Church, Dentz, which contained the following stops: Stopped Diapason, Flute, Quintadena, Hohlfloete, Gemshorn, Nasal, Singing-organ, Violin-organ, and Cornetta.

In 1596 there was an organ in Breslau having 30 registers, three manuals, and pedal, with 1734 pipes (1567 of metal and 53 of wood), and twenty bellows. In 1605 John Loosenerer built a magnificent organ for the cathedral at Exeter, England, which has been altered and enlarged at various times, by Schreider, Jordan, Meehan, Speechly, and Henry Willis & Sons. One notable feature of the instrument was a double diapason, said to be twenty feet in length. In a small organ built for the school connected with the cathedral in Nuremberg in 1485, and another in Breslau in 1666, Stephen Castendorfer built the organ in the church at Erfurt in 1483, and also the organ in St. Ulrich's Church, Augsburg, in 1490. The earliest professional organ-builder in England was William Watton, who constructed an organ for Merton College, and one for Magdalen Chapel, in 1492-7.



The above cut is a copy of an engraving found in "Theoria Musica," by Franchinus Gafurius (published in Milan, in 1492), showing a mock playing an ancient organ which had broad keys.

Among the early English builders one must not fail to mention Thomas Dallam, who constructed the organ in King's College, Cambridge. He closed up his factory in London, and took his whole "establishment" to Cambridge to construct the organ. In 1644 an ordinance was passed in the House of Lords, in England, not only forbidding the use of organs in churches, but ordering their total destruction. Some were purchased by private individuals, and a few were suffered to remain, but most of the instruments were partially or entirely destroyed. The accounts given in Hopkins and Kimball's "Treatise on the Organ," of the depredations of the soldiers when destroying the organs in the churches, show to what extent the ignorant fanaticism of the puritanical spirit was carried in that country. In a few years escaped destruction by being moved to other localities. The organ in the Magdalen College was conveyed, by order of Oliver Cromwell, to Hampton Court, where it remained in the gallery until after the restoration of the monarchy, when it was returned to the college.

After the Restoration, so much difficulty was experienced in procuring organs for the churches, that the places of the instruments which had been destroyed, that large premiums were offered to induce foreign builders to settle in England. These inducements brought over Bernard Schmidt and Theodore Harris, thus commencing an entirely new epoch in organ-building.—*Everett E. Truette.*  
(To be continued.)

**BOY CHOIRS.** The increase in the number of male, or boy choirs, which has taken place in America during the past twenty-five years, may be regarded as indicating a change of taste on the part of the ministry and their congregations.

In the early history of church choir singing, the part was quite general, and any proposed departure from this custom was regarded with suspicion, and popular opinion was distinctly on the side of the time-honored and traditional mixed choir. The question naturally arises as to the relative merits and advantages of each—a question which by no means easy to answer, beyond the broad assertion that it is largely a matter of education as to which appeals most strongly to the individual sense of propriety—to which is the most powerful inspiration and incentive to true worship of the Almighty.

The history of early church music is largely wrapped in obscurity. Pope Sylvester (A. D. 311-236) founded the *schola cantorum*, in which men and boys were instructed in the original melody, plain song, of psalms and hymns, which had been handed down orally. Finally, he took the *Præzbe* of the Eastern Church; he also developed the national method of singing; that is, responsive, from side to side, and introduced them into his Cathedral in Milan. Pope Gregory, called the Great (d. 604), Bishop of Rome, also formed a school for the instruction of the choir, in which he himself instructed the singers, and from Rome the science was propagated throughout the Western Church. The original copy of the Gregorian's *Antiphonarium* has disappeared, but is evidently, ignorant of even the most elementary principles of musical knowledge or taste, and prefer to confine themselves to recognizing the individual charms of their favorite singers, whose performance of sentimental songs with a few words, to which the auditor listens with obvious delight, despite the professional *runal* which is a characteristic defect in these personal vocal displays. One may observe the eminent tenor in his irrepressible frock coat, exchanging glances with the brilliant soprano, over their duet. The distinguished bass grows in low tones his disapproval of this monopoly, in which the lessing, but evinces a dislike to those unaccustomed to this concert-room style, there is conveyed a sense of *blasé* familiarity, which is anything but spiritual, and such music, from the curiosity which it excites, loses its value.

In the English Church, tradition points to the exclusive employment of men and boys in the musical services of the Anglican Church. In the Harleian Manuscripts, now preserved in the British Museum, which consist of authentic records of English history and customs, profusely illustrated with rudely executed drawings on many subjects, may be found, as far back as the time of the Saxons, a representation of choir men and boys, engaged in singing, and grouped around a large service book, in which was written on vellum leaves the ecclesiastical music of the daily office, and in the choir, in the cathedrals, boy choirs have been considered so essential to the orthodox performance of matins and evensong, that provision had been made for them in the original character, thus placing them "on the foundation" with the clergy.

This English cathedral school of music is perhaps the most dignified extant, and includes some of the most stately extant anthems and anthems written for these cathedrals, and among them may be found such names as Orlando Gibbons (1584-1633), Thomas Tallis (—1585), William Byrd (1568-1708), William Purcell (1623-1687), Maurice Greene (1696-1755), Henry Purcell (1659-1717), William Boyce (1710-1779), and others too numerous to mention. It may be mentioned, in passing, that Maurice Greene was one of the few men of whom Handel admitted being jealous.

It is necessary, in order to appreciate the beauty of a boy choir, to hear one that is properly trained, as

when they are good. To those accustomed to this form of choir, correctly taught, the latter may be any uncertainty or conflict of opinion as to the comparative merits of the two.

Twenty-five years ago, the boy choirs in this country; good singing may be counted on one's two hands. Now, their name is legion, with a continued disposition to increase; and even other denominations than the Episcopal have in cases adopted the male choir of the future. There has, moreover, quite recently expressed its cogent preference for boys in place of women, and the exclusion of the florid, often meretricious, style of music, so generally used for many years past. These facts may surely be accepted as an evidence of the trend of ecclesiastical taste.

The objection has been raised that boys are irrevocably fixed in their tastes and colors. Surely music of Sebastian Bach made an impression on the choir with which the present writer is contented that three years after its first performance in St. Mark's Church, Philadelphia, the boys clamored for it again, and when its practice was recommenced, it was found that these boys could and did sing the entire choruses without copies—from memory. In all, four performances of this work were given, and the great St. Matthew's, and each time, if possible, with increasing enthusiasm and delight. Boys have their humors, and have to be humored. The true secret in their management lies in keeping them interested and happy, and if properly taught, soon learn to discriminate good music and to despise trash.

In this country congregations have been brought up on quartet, or mixed choirs. The performance of such choirs are, unfortunately, strikingly like concerts, and the members keenly alive to the advantage of pleasing and even pampering, the whims of the congregation, who are, in consequence, naturally, ignorant of even the most elementary principles of musical knowledge or taste, and prefer to confine themselves to recognizing the individual charms of their favorite singers, whose performance of sentimental songs with a few words, to which the auditor listens with obvious delight, despite the professional *runal* which is a characteristic defect in these personal vocal displays. One may observe the eminent tenor in his irrepressible frock coat, exchanging glances with the brilliant soprano, over their duet. The distinguished bass grows in low tones his disapproval of this monopoly, in which the lessing, but evinces a dislike to those unaccustomed to this concert-room style, there is conveyed a sense of *blasé* familiarity, which is anything but spiritual, and such music, from the curiosity which it excites, loses its value.

With a well-trained boy choir, this is different. The effect is purely classical. The voice of a boy, being only a transitory physical condition, and rarely suggestive of a matured organ, can, by its simplicity of expression, lead the thoughts of the worshiper away from the world, and thus fulfill the essential aim of religious music. Anyone who has listened to the cathedral services in England, say, for instance, the evensong at St. Paul's in London, must be conscious of a sense of devotion stealing over them—a sort of spiritual uplifting, as it were, to which the lack of self-consciousness, and an earnestness which is generally characteristic of boys' work, contribute, in a tribute, an effect which it seems impossible for a mixed choir ever to produce.—*Simon Pyle.*

Some few months ago Mr. E. H. LEMARE'S readers of THE RETURN TO ENGLAND. ETUDE were apprised of the fact that the distinguished organist and composer, Mr. E. H. Lemare, had resigned his appointment in Pittsburgh, on account of the injurious effect of the climate on Mrs. Lemare's health. His return to England must not be allowed to pass without a word of congratulation for the English musical public and a word of farewell from a host of American friends.

It was in December, 1901, that the directors of the Carnegie Institute, of Pittsburgh, offered to Mr. Lemare the post of director of music, with a salary out of competition. The Institute was founded by

Andrew Carnegie, some few years before that time, for the cultivation of industrial education, art, and music. It is housed in a magnificent building (second to the better world), and conducts its work through the medium of a great library, museum, art gallery and music hall, the last named being the home of the organ and the Pittsburgh Symphony Orchestra, and the Institute ministers to the wants of a community of at least 700,000 persons, possessed of immense wealth, and occupied with business enterprises of the grandest magnitude, it can be readily seen that the appointment of Mr. Lemare was not only highly lucrative but also of much dignity.

It will be remembered that Mr. Lemare's acceptance of the Pittsburgh appointment involved his resignation of the Carnegie Institute, and he deeply regretted that the changed musical conditions in the church made his resignation advisable. Mr. Lemare gave his first recital in the Carnegie Music Hall, March 1, 1902, and his farewell recital, January 20, 1905, thus holding the position a little short of three years. During this time he gave one hundred and sixty-nine recitals in Pittsburgh, about forty outside of Pittsburgh, and twenty in Australia. In addition to the two weekly recitals (Saturday evening and Sunday afternoon), his contract called for six lectures each season. In 1902 the subscription was Wagner's "Ring of the Nibelungen"; in 1904, two lectures each on Bach, Mendelssohn, and Chopin, were given. The organ in the Hall is an effective four-manual instrument, of ample size, built according to the specifications of the late Frederic Archer, Farrand & Votey in 1903. Mr. Lemare had the Hutchings-Votey Company practically rebuilt the organ, modernizing the console, as well as adding a new Diapason and a Willis pedal. The hall seats 2500 people, and is most beautiful, whether one considers architectural details, materials of construction or decoration. An ample corps of attendants looks after the doors, so that no one may enter or leave during the performance of a piece; whispering and conversation are strictly forbidden.

Mr. Lemare's programs have been drawn from all sources, and his many fine and rare recordings, transcriptions will note that he has played twenty-one compositions by J. S. Bach, all of Mendelssohn's organ works, six sonatas by Rheinberger, and five symphonies by Widor. If one might venture a criticism on his American work, it is that too few American compositions by the list, only eleven having been chosen; one of these was H. W. Parker's Concerto for Organ and Orchestra, performed by Mr. Lemare with the Pittsburgh Symphony Orchestra. But the programs, on the whole, show a rare catholicity of taste, without concessions to musical ignorance or vulgarity.

During these thirty-four months Mr. Lemare's pen has been busy; the Organist's check-books, under the King, words by Canon Hutcheon, of Lincoln, have been completed; some smaller orchestral works have been played by the Pittsburgh Symphony Orchestra, and an oratorio, Suite, in four movements, in one way; an Easter anthem of unusual plan and scope, for soprano, tenor, and baritone solos, with chorus, must not be forgotten. Among the organ works written during the American period are the "Fantasie Fugue," "Cantique d'Amour," and "Madrigal."

Mr. Lemare's influence on organ building in this country has been great in one respect, viz., in the general movement toward the adoption of the radiating (Willis) pedal-board. Previous to his address, made at the Guild of Organists' annual dinner, in October, 1901, in New York, advocating the Willis action, it had been impossible to get American organists interested in the matter. The advocacy and distating professional-bias was denounced by builders and professional alike, as based on impunctable, scientific heads. In the short space of three years, however, the Willis has become so popular that opinions have changed markedly, and, as a result, or modification of it, is to be seen on many of the new organs, and it has been put in many of the thoroughgoing constructions and artistry displayed in the American organs. He favors the pneumatic action of the most perfected form, arm, submechanical key-decks, and forms of stop-control that involve the least amount of the stop-heads themselves, and the spirit of progress, of the sincere quest for that which is new and good shown by organ builders and organ students here, Mr. Lemare has most enthusiastically given his aid, and it is a readiness to learn, a willingness to profit by sincere advice, no matter from

what quarter it come, that he considers a remarkably fine trait of American character. The career of Mr. Lemare seems to be destined to be a great one; as a composer, his melodic invention, his great gift for the richest, most poetic harmonic coloring, and his modernity—these are the happiest augurs for fame and fortune. As an executant, his absolute clearness (even with a large organ, in a large hall), his unerring precision, his truly remarkable sense of rhythm and of tone-color in registration—these ensure always playing of great life, vigor, and expression. Many of his friends feel that the orchestra will give him an ample field, a more adequate medium of expression.

Although we are losing Mr. Lemare officially, we by no means give up our claims on him; as often as we can manage if we trust that he will come to us for a concert tour. We can only hope that fortune will be kind to him and give opportunities for the development of his remarkable powers.—*Hamilton G. Macdougall.*

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# VIIOLIN

## PARAGANINI

CONDUCTED BY GEORGE LEHMANN.

THE KING OF THE ORCHESTRA.  
AND  
TWO OF HIS COURTIERS.

The Royal Family of the orchestra, the violin originated in India, where, in the time of Havana, King of Ceylon, about five thousand years before Christ, the ravanastri, most ancient of instruments played with a bow, was invented. The ravanastri is still found in the hands of the mendicant monks of Asia. In this primitive instrument are all the elements of the violin, except strings, resonant box, bridge, neck, pegs, also the bow.

All stringed instruments played with a bow were at first called *violas*. The violone (held between the knees) was termed *viola da gamba*. The instrument held in the arms was known as *viola da braccio*, the smaller instrument was called *violin*, the name *viola* being appropriated by the bigger alto.

It was toward the end of the eighteenth century that Francis Tourte, a Frenchman, invented the modern violin with a stick bent, not toward the string, but away from it. Under this stick Tourte stretched the horse-hair, which, by means of a screw and nut (the "frog") was given a high elastic tension, causing the bow to bite the string and press clingingly upon it. All the splendor of the violin is due to the grand phrasing, staccato, brilliant, the long sweeping legato is the direct result of Tourte's bow. Bows of this manufacture to-day are valued as high as several hundred dollars.

If a violin be taken apart, there will be found fifty-eight separate pieces. The back is made of sycamore or one or two parts, namely, a belly of the finest quality of Swiss pine, the sides, like the back, of sycamore, in six pieces, bent to the required form by means of heated iron. The linings which secure the back and ply to the sides are made of linen, generally of goat's hair, or sound-hair, is pine, placed under the left foot of the bridge in a slightly oblique position.

The bar of the violin not only strengthens the instrument, where the pressure of the bridge is greatest, but is actually the nervous system of the violin, exquisitely sensitive to external touch. The sound-post supports the right side of the instrument, and regulates the power and pulsation of sound, being, as it were, the violin's heart.

The bridge, neck, ebony finger-board, nut or rest, pegs, blocks, purflings, strings, and fiddle-plate, make up the fifty-eight constituent parts, to which must be added the button against which falls the heel of the neck.

There can be no doubt that the varnish of a violin affects the tone of the instrument although it is a fallacy to assert, as do some musicians, that the form of a violin is unimportant, provided the varnish be good. This amounts to a statement that a common violin may be made equal to a Stradivarius by mere varnish.

An American amateur claims to have discovered in Italy a varnish used three hundred years ago by all fine wood-workers, and only for musical instruments, but for furniture. This is said to be the lost varnish used by the Cremona violin makers.

The finest varnishes are of oil, and dry slowly; common, or "spirit" varnishes, dry quickly; "spirit" varnishes excite the violin as it were in glass, and gives it a piercing metallic tone. A fine oil varnish must be given time to mature. At first, the instrument is rather muffled, for the wood is not yet filled with oil; but as time goes on, the oil dries, the wood is mellowed, and finally is wrapped in an elastic covering which yields gently as it imparts its own softness to the tones of the instrument.

If strings are not carefully selected, regulation of a violin is impossible. Choice should be made of those of uniform thickness. For E strings, take the most transparent; seconds and thirds, being spun

with several threads, are never very clear. If the bridge and sound-board are weighted with thick strings, vibration will be checked, and the richness of tone due to the mellowness of wood and delicacy of construction will be lost. Strings covered with silver wire are soft and suited to old instruments; those covered with copper or copper-plated wire have powerful sound; those of mixed wire prevent a tendency to rise in pitch; a disadvantage common to all covered strings. The modern violin is heavy in wood; it needs constant use to wear down its crudeness, and, therefore, finds merit in heavy strings.

For high finish and purity of tone, Italian strings are best; next rank those made in Saxony, and third, those manufactured in France. The larger sizes of these last are good, but the smaller are not durable. English strings are cheap and uneven. Italian string manufacture is carried on in the open air, the beautiful climate being the work that in less genial countries must be effected by artificial means. Strings are made mostly from the intestines, not of cats, but of sheep and goats; the best, from those of lambs. Giuseppe Tartini, the great violinist, who, in the seventeenth century, founded a school for the violin at Padua, said to his pupils:—

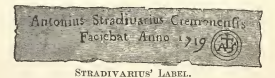
"Remember always that each string of the violin has an entirely distinct tone-color. The *chatterelle* (first string) has warm, piercing, vibrant accents."



STRADIVARIUS' HOUSE AND SHOP.

which lend intensity of expression to the melodic phrase. The second string is not so biting as the *chatterelle*, but excels in suave ideal interpretations. The third string is distinguished by incomparable sweetness. The fourth string is a contralto voice, with powerful timbre.

Gaspard di Salo, of Brescia, is the first name on the roll of the violin makers who, in the fifteenth, sixteenth, and seventeenth centuries, raised a rule craft to an art so perfected that modern makers have found nothing to do but humbly imitate, so far as known, the processes of the great masters. The Amatis transferred violin making from Brescia to Cremona, where, in 1644, was born Antonio Stradivarius, immortal master of violin makers.



STRADIVARIUS' LABEL.

Stradivarius was tall and thin. On his bald head he always wore a little white wool cap below which hung a fringe of silver hair. Over his clothes was a cape of white leather, and, as he was always working, his costume never varied. To Stradivarius, the whole natural world was but a vast workshop for the pro-

duction of perfected violins. The great forests on the hillsides, maple, pine, and willow, grew admirably good for violins. Sheep and oxen were good for food, but the really important thing about these animals was that they yielded the best of skins.

The golden period of Stradivarius' life began at fifty-six when, abandoning the methods of his master, Nicolo Amati, he originated the instrument known as the "long Strad," any authentic specimen of which is now readily commended to some thousands of dollars. The great craftsman was sixty-two years of age when he made the "Dolphin," the *chef-d'œuvre* of all violins, so named from the richness and variety of "the Dolphin" in its wonderful variety. The model of this given by its wonderful variety. The model of this given by its wonderful variety. The model of this given by its wonderful variety.

Amati, Stradivarius, Guarneri, Stainer, Bergonzi, were not content, as they labored in their workshops, but were golden reward for their imprisonment of the soul of Avid in exquisitely marked wood, molded into lines and curves of exquisite grace, and varnished with liquid gold. Each struck out boldly in an original line of his own, and thus attained for his violin a style of excellence which is acknowledged by the enormous sums of money given now by connoisseurs for a violin which can affirm a pedigree from any of the great artisans of Cremona.

### TARTINI THE PADUAN.

Giuseppe Tartini, whose scientific method was studied from all Europe to the "School of the Violin," was born in Padua in 1728, as Padua was, born of noble parents, in 1692.

Young Tartini studied law at the University of Padua, fell in love with a city maiden, was cast off by his enraptured parents, who, at a monastery at Assisi, he devoted himself to study of the violin. Of the bourgeoisie wife no more is heard, until after some time Giuseppe became reconciled to his family, and the couple settled at Venice. But it was while with the friars that, as Tartini himself relates:—

"One night I dreamt that I made a contract with the devil. Taking up my violin, I said, 'Playing, 'Does your Satanistic Majesty play this instrument?'"

"I am not, perhaps, so skilful as you, good youth; but I am able to pick out a tune!"

"The Evil One took the violin, and played a solo, so weird, so beautifully executed, with such taste and precision, that I gasped with delight, and thus, breathless, awakened!"

"Instantly I strove to reproduce and write out the exquisite sounds I had just heard, and thus arose the *Trillo del Diavolo*, the best of my compositions, but so pitiable, compared with the sonata of my dream, that if I had had any other means of livelihood, I would have dashed my violin to bits, and abandoned music forever!"

Tartini's pupils, when studying this composition, always found it difficult passages of double shakes, *"dabbano adagio"*. The *Trillo del Diavolo* is to this day a favorite concert piece.

Tartini chose Venice as his home that, with Venetian, the director of the Conservatory in that city, he might work out the theory of the bow in the teaching of the violin; a theory which has never since his day been improved upon or altered.

It was while absorbed in this study that Tartini discovered the "phenomenon of the third sound," the "Trinitone" in his "Treatise on the Science of Harmony." The effect known as the "third sound" is the sympathetic resonance of a third note when the two upper notes of a chord are played in perfect tune.

"If you do not hear the bass," said Tartini to his pupils, "the thirds and sixths which you are playing are not perfect in intonation."

Up to the time of Tartini's arrival in Venice, he had not attempted intricate work by means of the bow. Like all violin-players, he merely fixed correctness of intonation with his left hand, while his ideas and emotions, being embodied in sound and feeling, were expressed by the right hand. The length of sweep, the flexibility, and brilliance, that were at once the admiration and the despair of his pupils. His rule for development of the swift certainty of wrist movement, which assures an ex-

ecution enabling the player to follow out the slightest gradations of tone, to mark all accents, and to execute legato, staccato, saltato, and arpeggio passages with ease and certainty, are of present value to every violin student.

"Your practice," declares the master of the Paduan school, "should, at first, be confined to the true manner of holding, balancing, and using the bow lightly, but steadily, upon the strings, so that it shall seem to breathe the first tone it gives, which should not proceed from friction, nor percussion."

"This effect is gained by saying the lightest upon the strings at the first contact, then gently pressing, which, if done gradually, can scarcely have too much of force given to it, because, if the tone is begun with delicacy, there is little danger of rendering it, later, coarse or harsh."

"Of this delicacy of first contact, you must gain command in every situation and part of the bow, at the middle, as well as at the ends. The first exercise should be in swell upon an open string; the second string, for example. Begin pianissimo; increase by slow degrees to fortissimo; diminish to the pianissimo with which you began; all in the same stroke of the bow; with motion of the bow equally up and down."

"Practice this for at least one hour daily, but at different times. This is the most difficult, most delicate, and most essential study in all practice of the violin; but, as a result, every degree of pressure upon the strings which may be demanded for interpretation will become easy and certain of execution."

"Next must be acquired the light, pulsating play of wrist, demanded for velocity in bowing. For this, practice daily such allegros as entirely move in sixteenth notes. Be careful to play these notes staccato, separate and detached, with a little space between every two; they should be played as if there was a rest after every note."

"Care must be taken to practice first with the point of the bow; then, with that part which is between the point and the middle. At times the allegro should be begun with an up-bow; sometimes, also, with a down-bow, avoiding temptation to constantly practice one way."

"To acquire velocity of execution, the student should be accustomed to skip over a string between two quick notes in divisions. Play thus every day, and extend tempo in every key."

"For the fingerboard, or carriage of the left hand, study any violin part, playing upon the half-shift; that is, with the first finger upon G, on the first string. Keep on this shift, playing the whole piece without moving the hand from position, unless A on the fourth string be wanted, or D on the first. In such a case, return instantly to the half-shift, without moving the hand down to the natural position. You must continue to do such practice until you can easily execute at sight upon the half-shift any violin part not intended as a solo."

"After this advance the hand on the fingerboard to the whole shift, if you have mastered this position, advance to the double-shift, with first finger upon B on the first string, then pass to the fourth position of the hand, making C with first finger upon the first string. This completes a sort of scale, and gives entire command of the fingerboard."

"The third essential to the violin-player is the making of a good shake."

"Practice the two notes succeeding each other, slow, moderately fast, and quick. Begin with an open string; sustain the note in a swell; begin the shake very slow, increasing quickly by invisible degrees till it becomes vigorous. If once you can do this, you can do anything. With first finger on an open string, you will soon succeed with second and third on the first string. This completes a sort of scale, and gives entire command of the fingerboard."

"Play for me, if you will be so obliging," said the master. Pugnani tucked his violin under his chin, and began a solo with great force and brilliance. The old master leaned from his high-backed chair: "Too loud, my friend; too loud!" he exclaimed, holding Pugnani's wrist. Again the virtuoso drew his bow across the strings; a breath, a mere whisper of sound, suggested the former passage. "That, that! Too soft, my good friend; too soft!" cried the old man, irritably. "Teach me, my master; teach me!" exclaimed the artist; and Pugnani began his musical education afresh, solely to acquire Tartini's method of a commanding sweep of the bow.

He was in 1770 Tartini died, mourned by all Padua. In his last days he said of himself that he never made any real progress in music till he was thirty years

once. His hair is long, tousled, black; his narrow, livid face corpse-like, as if comes within the foot-light glare; his neck, hunched, half-antennal gleam of brilliant dark eyes, from half-closed eyelids, stirs in the waiting Parisians a desire to laugh, checked by an impulse of pity.

The man puts his violin to his chin, and, literally, strikes a single note from the strings, setting the orchestra off into a prelude of amazing force and vivacity. As the final chords cease to reverberate, the violinist begins with a soft streamy note of earthly quality; then, with three or four whips of the bow, he elicits from his instrument points of sound as bright as stars.

The player's eyes sparkle, his long, hairy fingers are flexed as if he would dash to the end of a stick; his feats of execution are indescribable, free as if conceived at the moment! But Paganini is no trick-player; his limitless execution is no wizardry, but the result of hard work, study, and thought. His tone is thin, and charged with a vibration, but it is of absolute purity. Single and double harmonics; simultaneous pizzicato and bow passages; staccato accents; double notes; triple notes; wide intervals; executed with unerring precision; and, withal, such melting tones, that kiss and pout, and kiss again, and, lending in ecstatic union, die off bliss!

But now the sounds of demonic power. Faint cries of anguish and discordant screams from depths where is no gleam of hope for tormented souls. Then, over all, the triumph churning of the Blessed. Excuse me, Paganini! Paganini! Bravo, Paganini! Encore! Encore! Viva Paganini! From a proscenium box a woman throws her jeweled fan upon the stage.

"Encore, s'il vous plait! Encore, Monsieur Paganini!" It is the Princess Pauline Borghese, sister of Napoleon.

The violinist bows and stumbles awkwardly against the music-desk. The candles fall to the floor. The uproar redoubles.

"Encore! Encore! Viva Paganini!" He strikes the string with the bow; the *chatterelle* (E) snaps. Laughter sweeps over the house. Again the bow falls. The A string breaks. A man of disappointment rises; but the wizard violinist calmly improvises on the two remaining strings, a duo between a pair of lovers.

The beautiful Princess calls from her box: "Monseigneur! Monsieur Paganini! You do such incredible things with two strings, that I'm sorry the 'D' does not give way, that we might hear what miracle a sorcerer like you can accomplish on a single string!"

Paganini, THE WIZARD. A great night at the Grand Opera in Paris, in spite of the entertainment's being a concert and not an opera. Boxes and stalls, filled with glittering occupants; galleries, a fringe of eager faces; every ear straining through dense silence; every eye fastened upon the stage, upon which a dark figure has glided, as if from some under-world.

It is a colubetone-like figure, in tall evening-dress, black trousers draping the thin legs, the long arms hanging awkwardly. In one hand a violin, in the other a bow, both almost trailing the boards as the man comes forward, his progress a series of waltz-like contortions, by way of salutation to the audi-



PAGANINI'S GUARNERUS VIOLIN.

## COMPOSITIONS FOR Violin and Piano By TH. HERMANN (Composer of the celebrated "Persecute")

Six Little Pieces (1st Position)  
Op. 96. Canonette . . . . . 50  
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ARTHUR P. SCHMIDT  
LEIPSIK NEW YORK  
120 Boylston St. 136 Third Avenue

"Qu'a cela ne tiennent!" replies the musician, and taking off the D, turns his violin into a monochord, and begins his immortal variations on the "Prayer of Moses in Egypt" on the G alone.

He takes the baritone voice as written; then the soprano voice an octave higher; and leads into the major part with triumphant power. As he plays, artists, such as the painter, the sculptor, the drooped heads and tearful eyes, annihilated. Says Boehm:—

"I should be lacking, not only in modesty, but decency, if ever I played again. I have no more to say. But away up in the topmost choir, a shabby old man mutters to himself: "For thirty years I have not touched my violin, but I'll buy new strings, and have a go at it this time. It may be, perhaps, will remind myself of Paganini's heavenly playing!"

Cheering breaks from every part of the Opera House; men and women leap upon their chairs, shouting wildly; the gaunt, specter-like man bows, glides to the side-scene, and disappears.

Nicola Paganini was born at Genoa, in 1784. His father, of humble station, loved music, and recognizing his son's phenomenal gift, bought a cheap mandolin, on which he taught the baby boy to play. Before the child was nine years old he played in public, original variations on the popular air, "La Carmagnole," securing such approval that the father was stimulated to take the boy to Rolla, the famous violinist.

Rolla lay ill in bed, when the poor father begged that he would permit Nicola to play for him, and in a surly fashion granted refusal. Meantime, Paganini, left in the ante-room, picked up a violin that lay on the table, and began to play from a sheet of manuscript notes of a new and difficult concerto.

"What's that?" thundered the invalid master. "That's my eight-year-old boy, whom I've brought you for less than nothing." "If your boy plays like that, I can't teach him for he has no more to learn." But Rolla did give the young genius lessons in orchestration.

Young Nicola's father became so enamored to the verge of cruelty. He would force the child to practice ten consecutive hours on a difficult Etude. Never were the practice hours less than twelve out of the twenty-four, and finally, his father, tired of life of incessant drudgery that Nicola's one desire became to escape from his parent's vigilance. At last his father permitted him to play at a music festival at Lucca, and from that engagement he never returned home, though he always sent his father a share of his earnings.

He went from city to city, drawing crowds to his concerts, followed in the streets by shouting mobs, who, awed by his weird figure and mysterious music, firmly believed that when he played, the Devil stood invisibly at his elbow, and guided his bow. Paris, Vienna, Hamburg, all listened with rapt attention to the wizard of the violin; but it was at Prague that he was refused permission to give a concert, until he printed and distributed in the streets a sworn statement from his mother that her child was son positively was not the offspring of the Evil One.

Anything more wild, ruinous, and exhausting than the life led by Paganini between the ages of fourteen and twenty is impossible to imagine. He studied furiously, to play in public divinely, to throw away the proceeds of several concerts in one single hour at the gaming-table; to love with facile extravagance of passion the women of the streets, to tread broad paths of destruction. The crisis came at Lephora.

The morning of the day on which he was announced for a concert at Lephora, he was informed, by a beggar, he begged a French merchant, an amateur of local fame, to lend him an instrument. Monsieur Livron owned a *Guarneri del Gesù*, reported one of the finest violins in the world. He was taken to the reckless Nicolo. After the concert Paganini, mobbed and jostled by throngs frantic with admiration of his performance, hurried through the streets to return the precious instrument. "The violin is yours!" exclaims Monsieur Livron, "never can I profane the strings your fingers have touched!"

It was upon this instrument that Paganini played all his concertos. On one of his tours, his baggage consisted of a shabby box containing the precious fiddle, and the violinist's jewelry and linen. But the Guarnerius was once in danger. Paganini, in

spite of good resolutions, was beguiled by the Siren of Chance, and played away jewelry, watch, and money, until but thirty francs remained. "I was determined," said the victim, "to risk my thirty francs, and, if luck failed, to sell my Guarnerius, and go to St. Petersburg destitute, there to make a fresh start. The thirty francs shrank to ten francs, and Government was minded to add the fright curse of gambling!" And Nicolo used to add, gratingly: "Which I am now convinced is a pursuit leading to a well-regulated mind."

It was determined to send the Guarnerius to his native city, Genoa, where it now rests in a glass case in the Museum. At Bologna, when he was about twenty years old, Paganini met the Duke of Parma's favorite, who is lost, but whose charms kept the virtuoso captive for three years in a lonely country house. There, Nicolo devoted himself to love-making, and to study of the guitar, that being the lady's favorite instrument, and finally returned to the world with twelve magnificent sonatas for guitar and violin.

Paganini lacked the concert in his own powers so common to artists. In these respects, his playing, whims, contrast, reckless gaiety, frantic passions, when he was dyspeptic, irritable, and eccentric to the verge of lunacy. He always talked to himself, when alone, but was taciturn in company.

Like all men of highly nervous organization, he was keenly sensitive to enjoyment and to suffering, and to all atmospheric changes. During a thunder storm he would sit silent, his eyes rolling, his limbs twitching convulsively. As a young man, he laid aside youthful follies, becoming almost algebrically in habit, though generous on impulse.

Berlioz had once said he would bid down his baton, after conducting his great *Symphonie Fantastique*, and was about to withdraw, amid applause from his orchestra, when a man, livid of face, fantastically agitated with the incident, madness, dragged himself to the conductor's desk, threw himself on the floor, seized Berlioz's hand, and in wild, incoherent Italian-French patois, exclaimed: "You *es ce son Dieu!*"

Next day Berlioz received a letter: "Messieurs Rothschild have orders to pay to Monsieur Berlioz at sight, twenty thousand francs, as a feeble acknowledgment of the happiness which his genius has conferred on his sincere admirer.

The sanest emotion of Paganini's life was his devotion to his little son, the undenable proof of his affectionate association with the one who was solo singer at his concerts. But after five years, Signora Antonia Bianchi's temper became so violent that if Paganini's professional career was to continue, a separation became necessary. The virtuosos also.

"Antonia was fearfully jealous! For instance, one day I was writing a few appreciative lines in the *Revue*. Vienna, Hamburg, all listened with rapt attention to the wizard of the violin; but it was at Prague that he was refused permission to give a concert, until he printed and distributed in the streets a sworn statement from his mother that her child was son positively was not the offspring of the Evil One.

During Paganini's tour in England, he was named "The Vampire of the Violin, who comes to suck money from our pockets," by the very British public, who were periling their ribs in struggles for admission to his concerts. One of his triumphs was at Lord Holland's house, where he was asked for improvisation on the story of a son who kills his father, runs away, becomes a highwayman, and is hanged. He was a girl who sees her father to a lock, and jumps with her into an abyss.

Paganini listened quietly to the suggestion, then requested all the lights should be put out. So terrible was his interpretation of the motif that the ladies fainted, and when relighted, the salon looked like a battlefield, from the emotion of the listeners. The Wizard, however great his magnetism, always respected his audience, asserting *grand non teno e ho tutti non stespo.* (I fear not the great, nor do I disdain the humble.)

Utterly ignorant of everything but music, of which he was so profound an expert, Paganini once spoke no language but his own, yet during his professional tours he became the friend of most of the great musicians, painters, and poets of his time, and was one of Lord Byron's intimates.

Death vanquished Paganini at Nice in May, 1840. On the last evening of his life, he asked that the curtains be drawn aside that he might see the

moonlight. Silver beams flooded the room, and fell upon a portrait of Lord Byron. Paganini feebly motioned for his violin. Drawing a long note on his favorite sympathetic G string, a flash of enthusiasm lit up his face, and inspiration guided his hand. He illustrated the stormy, romantic career of Byron. Doubt, irony, despair, triumph, and at last, sublime obedience, and with deep sighing, the greatest violin virtuoso of the world has known sank into his death-swoon.—*Gordon Pogner.*

## HUMOR & SQUES

BY ALFRED H HAUSRATH

"THE LAST HOPE."

MR. GOTCHALK: "How did you come to take up music, Miss Strummer, may I venture to ask?"  
Miss Strummer: "Well, you see, I studied cooking, crocheting, and dressmaking, but couldn't seem to understand any of them, so at last I decided to follow up music."

At an operatic performance in New York two elderly women were conversing in loud tones while the orchestra was working up a fine crescendo, which, as it approached the climax, grew to tremendous proportions of intensity, then suddenly broke off into a delicious and well-kept pianissimo. At this point one of the women fairly roared out, "My daughter makes lovely pickles!"

PARTS HIS VOICE IN THE MIDDLE—Singer (to amateur, who has been boasting about his musical achievements): "Do you know what I can do? I can sing two parts at once."

Amateur: "You don't say! Well, that beats me!"

NURSERY RHymes (NEW).  
Play a tune in six phrases, a bonnet full of keys,  
Four-and-twenty scales mixed as nicely as you please;

When the scales are practiced, the fingers seem to know  
Just what keys they ought to strike, and then they seem to go.

I love little pussy, she sings in the night,  
And if I throw missiles 'll put her to flight;  
So 'll toss on my soft couch and lose some more sleep.

And pussy and I our best friendship shall keep.  
Teacher (patience-tried): "Why don't you listen? Cannot you hear those mistakes?"

Pupil: "I never could hear anything while I was reading, and if it is necessary to read, think, play, and listen, I give up." I thought listening was the teacher's duty anyway.

Lady (at the inaugural ball to Pan-handle Pete, who is impersonating General Disturbance): "Have you seen Garrison?"  
Conductor—*New York Times*: "Funny Side."

Junior: "Do you like Bach?"  
Senior: "That depends whether he's being played or played with."

THE SIMPLE LIFE.  
Said Mr. Sharp to Mr. Flat, "Your pitch is rather low."

"Indeed, your yours is rather high, that's why some of us hate you so."

Said Mr. Knowall, "Cease your strife, for neither of you know."

"The Simple Life" is all the rage, the natural is the going.

TRYING TO BE IMPARTIAL.—"Don't you object to the shouting of those children in the nursery?"  
"Not any more," answered Mr. Curmox. "It sounds as good as some of 'Paristol' to me."—*Washington Star.*

IN THE BLOOD.—Mrs. Maguire: "Is that Mary Ann O'Reilly that's in the front 'planny-player' interloper!"  
Mrs. Chaney: "Sure, an' who else isn't her Uncle Barney a planny-mover!"—*Judge.*

## PUBLISHERS' NOTES

We will publish a new edition of two standard works of piano studies. One is the "One Hundred Recreations" by Czerny, and the other "Diabelli, Op. 149." The former is the four books published in one. For some reason or another Czerny's work never did out; more of Czerny's studies are sold to-day than possibly any other writer of pianoforte studies. These "One Hundred Recreations" are among the best, and are suitable for almost any beginner after following the instruction book.

These four books will be bound in the style of the rest of the Presser Edition, in cloth, and will cost postpaid for only 15 cents. This is less than the price that one book would be sold for in sheet form. The edition has been revised and brought up to date. The other book is the reliable four-hand piece of "Diabelli, Op. 149," with the treble part on five notes. This also represents the four books bound in one. The pieces have been revised to suit modern ideas of phrasing and fingering. The style will be sold at the same price, 15 cents, postpaid. Cash must accompany the orders. . . .

THE "Coming of Ruth," a cantata by Wm. T. Noss, has met with unusual favor with our patrons, and this month will close the "Special Offer" for the work. All choruses and choirs who are thinking of getting up a short cantata for an evening entertainment, will do well to order this work. We are offering a sample copy very cheaply. For only 25 cents you can have a copy sent postpaid. The regular price is \$1.00. Since we have published it a number of societies are enthusiastic about getting it up. This month will close the "Special Offer" for the work. . . .

THE "Anthem Repertoire" is now ready and the special offer is hereby withdrawn. The advance copies of this work have met with a flattering reception and we predict a continued success. While this book may be regarded as a continuation of our well-known "Model Anthems," it differs somewhat. The anthems are short, melodious, and suited to all occasions. Some of the best-known church composers are represented. The pieces are of moderate difficulty and well contrasted in style and character; there is not a weak number in the book. It is a great advantage to have such a number of effective and generally available anthems substantially bound under one cover. All our patrons who have ordered the "Special Offer" will be pleased to send a copy "On Selection" to any of our patrons who desire to make an examination of it, and we cordially recommend it to the attention of all organists and choir directors and lovers of church music in general. It is without doubt the cheapest book of the kind ever issued. . . .

We will continue this month the "Special Offer" on the "Monarch Collection." This collection is similar in size and style to our well-known and successful "Majestic Collection." It is for mandolins, banjos, guitars, and piano. The collection will be used complete for a mandolin orchestra or for any combination of the instruments. The arrangements are by J. J. Eberhardt, a well-known performer and composer. The book is well known to our patrons, Paul Eno, also well and favorably known; altogether something unusual may be expected from this work. The pieces are bright and pleasing, and the arrangements are effective and artistic. The work will be used complete for the ordinary player. The whole set of six parts, comprising First Mandolin, Second Mandolin, Third Mandolin (or Mandols), First and Second Banjo, Guitar and Piano, will be sent for 50 cents, postage paid, or one of the separate parts will be sent for 15 cents. The "Special Offer" will be continued during this month, after which it will be withdrawn.

Our customers who are interested in mandolins, banjos, and guitar music need not look elsewhere for material for their work, either in playing or teaching, since we are able to supply all de-

mands. The "Majestic Collection" was gotten out in deference to a demand on the part of our patrons for works of this sort, and its success has encouraged us to follow it with our new "Monarch Collection." . . .

THE ETUDE fills the field of musical journalism just as certain well-known papers in the world of science, medicine, photography, public school education, etc., are known to do. No earnest, thoughtful teacher can be without the aid of a paper specially prepared for his needs. THE ETUDE is filled with new ideas and teaching devices all over the world, and gets reports from progressive, investigating teachers everywhere. The well-informed, studious teacher is bound to have the advantage of the end, and THE ETUDE helps teachers to be well-informed on all points of value to the profession. We are putting before the musical people a paper that helps the teacher, stimulates the pupil, and interests the music lover, thus widening the field for the teacher. Every home into which THE ETUDE goes offers opportunity for some teacher. We want student-teachers to urge upon their parents and their friends the value of a musical paper like THE ETUDE. A number of teachers now include a subscription to THE ETUDE in their season's instruction; others insist that pupils must read THE ETUDE. Every teacher can get two to five pupils to make a trial subscription. Send for our Premium List. It may encourage you to make an effort to secure a few subscriptions. . . .

We call to the attention of directors and those who may have in charge the matter of arranging music for school exhibitions and commencements the "New Teacher can get two to five pupils to make a trial subscription. Send for our Premium List. It may encourage you to make an effort to secure a few subscriptions. . . .

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We call the attention of directors of schools and conservatories of music to the course of study for singers that we publish: "The Technique and Art of Singing" by Frederic W. Root, the eminent singing teacher of Chicago. It is a comprehensive work, beginning with that most necessary thing, right singing, a point in which too many singers are lacking. The first book is "Methodical Sight Singing," in four parts, two of which are now published. This is recommended for classes in sight singing in all schools; it is simple, and adapted to young pupils as well as to adult singers. The first book, in which vocal technique proper is taken up, is "Instruction for Lessons in Voice," which is illustrated and furnishes material for foundation work. The next work technically is "Twelve Analytical Studies," Op. 20, and in connection with it we suggest the high, middle, and low voice edition, Op. 24, Op. 25, or Op. 26, respectively, of "Thirty-two Elementary Song Studies," which is the preparation for the singing of songs. To accompany this course by Mr. Root we recommend the "Standard Grand Opera Course in Singing" by H. W. Greene, consisting of four books, each representing the material the average pupil can cover in one year in the way of vocalises. These have been selected with the utmost care from the works of the greatest composers on the voice. The selection is careful and logical arrangement by Mr. Root and Mr. Greene combined, they offer a fine course for schools and conservatories desiring to use a graded course in the study of the voice.

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our facilities for supplying your wants, write for our catalogue. The question of money supplies for your pupils can be most readily striven through our "On Sale Plan," full details of which will be sent upon application. . . .

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All cheap classical editions of Litolfo, Schlrmer Library, PETERS, etc., are kept according to numbers, on our shelves. It is only necessary to mention the edition and number. In ordering any of the cheap editions this will be a convenience for you and also for us, if carried out. . . .

In another part of this issue will be found the advertisements of quite a number of schools who are holding a Summer session. The Summer school is becoming more and more a factor in musical education, and we are glad to see that the knowledge during his vacation, and prepares the student for the Fall session. . . .

Several schools and teachers transfer their operations to some resort during the Summer months, and thus spend a very pleasant and profitable season. They remove their schools, as it were, to some water-course for both study and recreation. . . .

There are still two more months' issues of THE ETUDE in which it will pay those schools and teachers who intend holding classes during the coming Summer season to advertise in it to those who are most interested. It is fair-sized carefully. It is published in the May and June issues of THE ETUDE will greatly increase the membership of any Summer school. . . .

Exceptionally low rates are offered for this class of advertising. We should be pleased to quote these rates to any school or conservatory who may be interested. . . .

SEND FOR THE NEW ETUDE Premium List, revised and added to, with an illustrated sheet of a number of the more popular articles which we give, enclosed with this issue. It is a valuable reference list. It gives a condensed account of THE ETUDE, its contents, etc., talking points, facts to use in soliciting persons to subscribe, and thus earn, in a very easy and profitable way, the money to purchase the articles, musical and otherwise, which we offer to those sending us subscriptions. Every mail brings us words of recommendation of the value THE ETUDE has been in some particular cases; of the pleasure to be derived from its use. It is not necessary for the solicitor to send the subscription to us.

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MEMORIALS

Mrs. ADELINA PATTY celebrated her sixty-second birthday FEBRUARY 25. An extraordinary announces that George Haszard is to maintain a home in Boston.

WILLIAM HOLLINGSWORTH, the English geist composer, died FEBRUARY 25, aged 72 years. CHARLES BARTLEY, the eminent English baritone, has just completed his seventh voyage as "Canadian Rhapsody" based on Canadian folk-songs.

The New York State Music Teachers' Association will hold their next meeting, February 25, at the Hotel Hamilton. NINETEEN sculptors are competing for the honor of designing the monument to Verdi to be erected in Milan.

A MEMORIAL PALACE to St. Bach has been erected in the new church at Arnstadt, where the great composer was organist as a young man. GERMANY papers mention a new tenor, Hans Nielsen, who has just received a three years' engagement at the Grand Opera House in Denmark.

AGUSTE ACANTINE BODGORENQUE, a former favorite French opera bass, who was in this country some years ago, died at Marseille, January 25.

ANOTHER series of Bach concerts will be given during Lent, April 22, 23, 24, at the Church of St. by the Bach Choir, under the direction of Mr. J. Fred Willa.

JENO HEUBAY has dedicated a new violin concert to Arthur Harniman, the young American violinist, who is now in Europe, where he has won great success.

A GERMAN choral organization, "Musika Sara," of Cassel, has given, since 1901, about fifty concerts of the ecclesiastical music from the twelfth century on.

A "WINTER days" Handel festival has been planned for April, 1902, in Berlin. The "Musika Sara" of Cassel, and Schumann have signified their willingness to assist.

ETHNOGRAPHIC papers state that Berdini has secured a wife the bride of an opera for Mascagni, a historical drama, the scene of which is set in the city of Palermo.

A MUSIC trade paper says that \$5 per cent of the marketed ivory combs, which are made in the East Indies, are sold in the United States.

A MODERN building has been erected on the site of the grand opera house, Vienna, in which Beethoven spent the last years of his life. The building has been placed on the front to commemorate Beethoven.

Mr. Henry F. French, musical critic of the New York Evening Post, and a valued contributor to THE ETUDE, will deliver a course of lectures on the history of music, at the Mather School of Music, Brooklyn.

THE Royal Library at Berlin has recently come into possession of a valuable Bach collection, containing many other things, 800 cantatas, a "Passion" according to St. Luke (apparently), instrumental works by Sebastian and C. F. E. Bach.

BUNNER, the celebrated musical historian, was organist of the Lincoln Cathedral, Lincoln, England, from 1870 to 1878. He was the first to publish the first series of the new records for 1788 given the salary voted to him as twenty pounds (\$100) as an acknowledgment for his talents and teach himself in this town.

FRANCIS the conductor of the Pittsburgh Symphony Orchestra, Emil Paur, conductor, will give a concert in Chicago, on Feb. 25, at 8 o'clock. He will give a concert in Michigan, also, on Feb. 25, at 8 o'clock.

By the building of a new opera theatre in Vienna the municipality has voted \$150,000, the government, \$150,000, and the Emperor, \$150,000. This should go far in affording opportunity for Weimar once more to stand high as a model city.

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members of the Wagner Society. Although a German by birth, he went to London as a young man and lived there since that time.

At its annual report to Congress, the Librarian of Congress gives the total accession to the music division during the year 1901, amounting to \$2,571.

AMONG the letter works composed by Frederic Flourens, whose death occurred last June, was a large cantata, entitled "Amor Triumphans." The full orchestral score of this work is in the possession of the original manuscript work, which he is known to have made.

MARRER, the well known Egyptologist, has written a "History of Egypt" shortly to be issued in London. The work includes interesting facts about music and musical instruments. We note the following: "The harp is strictly evolved from prehistoric type, and the only harp in Egyptian origin."

At the request of the Librarian of Congress, the Librarian of Congress has given the total accession to the music division during the year 1901, amounting to \$2,571.

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(Continued from page 141.)



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of labor catches the preparation of the house dress, for instance, and the one to be worn before company, is noticeable as one result of this plan. It also corrects an error that is so prevalent in the minds of most students, namely, that studies and all technical material are dry and like bitter pills, which are only imposed upon them for such the same reason that medicine is given to the sick. While it may be admitted that benefit may result by following the physician's directions, yet the bitterness is present, nevertheless, and in piano study the result of this error is a complete divorcement of the thought of music in technical material. The result of the foregoing plan has been to dispel this notion, and students are won to a practice of etudes because of a genuine interest in them. In some such way as this only can good work be secured, for a student forced to work on anything against his will derives only a small percentage of benefit from such practice.

**Pictures as a Source of Inspiration in the Study of Music.**

We know there were some composers, notably Liszt, who were influenced in their composition by great paintings, so why cannot we, as teachers, find inspiration in our own work by the study of the masterpieces of the other arts?  
I spent some years teaching in a small town, and during that time gave but little thought to the art of painting. While visiting the great art city of Chicago I attended an art exhibition, and was much impressed by one picture, so much so that when I returned to my work I tried to make my pupils see and feel some of the things which I had seen and felt. I began telling my little beginners, who were working on Schumann's "Joyous Farmer," of the picture I had seen of the peasant in the fields, his wife coming to greet him at the close of the day, the children, the dog, the pig, the quaint garb of the peasant, the simple joy and happiness depicted. How the little ones smiled over it all, and the drudgery over that piece of music became no longer a drudgery, but an endeavor to imitate in tone colors that wonderful picture. At the great World's Fair during the past summer, did any one of us feel the connection between the great works of art and those of masters of music? Did Coroti's "Gray Day" with its subtle delicate and misty atmosphere, suggest a certain prelude of Chopin's? Did Whistler's subdued, somber coloring suggest the depth and repose of a Schumann "Nachstück"? Did the delicacy and fineness of Burne-Jones suggest the clearness and delicacy that one feels in a Mozart sonata? To me there is an intimate connection between the arts of poetry, music, and painting, and it is an encouraging thought that we as teachers do not need to wait until our pupils have reached the higher grades of music study before we can begin to make them feel the influence of ideal beauty. If we can only connect some poetic thoughts with the drudgery of their scales, wrist work, etc., what an aid it is in giving us cheer, happy pupils, and lifting us out of what would be otherwise colorless lives. Try to make children see a connection between being careful and clean in music, and being careful and clean in other things. Bring out and develop them along all lines. I have in mind one 12-year-old boy, who, if he strikes a note harshly, says, "that sounds like an ugly dog barking." Even discords suggest something outside of music to him. He paints pictures always, sometimes beautiful, sometimes ugly ones. Let the teacher teach our pupils something of the lives of our great painters who have left great pictures, and this gain in breadth of mind and soul for ourselves and those entrusted to our care.—Mrs. Harriet Webster.



A HANDBOOK TO CHOPIN'S WORKS. By G. C. ASHTON JONSON. Doubleday, Page & Co.

This book is designed for the use of concert-goers, pianists and piano players and is a kind of guide-book through the "Thoughtland and Dreamland of Chopin's Kingdom," to quote the author. The special value of the book consists in the brief account of each composition, its relative place among Chopin's works, its distinguishing features, notes of any special point of interest attaching to it, with an epitome of the comments and criticisms that have been made upon it by all the great writers, critics, biographers and virtuosi who have discussed Chopin and his works. In addition there is a short sketch of Chopin; also a bibliography. A valuable work for pianists, teachers, pupils, and musical clubs.

THE FIRST PRINCIPLES OF PIANOFORTE PLAYING. By FERDINAND MATTHAY. Longmans, Green & Co. Price, 75 cents.

This work is an extract from the author's exhaustive book, "The Art of Touch," which was noted some months ago in THE ETUDE. The present volume is designed for school use, and includes two interesting and new chapters, "Directions for Learners" and "Advice to Teachers." We can recommend this as a most scientific yet withal practical and easily comprehended discussion of the conditions essential upon playing the pianoforte; it is admirably adapted for the earnest, inquiring teacher, and especially for the student who may for one reason or another be compelled to do without a teacher. The "Directions for Learners" will be very helpful to such students. Teachers owe it to themselves to keep posted on the literature bearing upon the subject of piano playing. The author of this book is a well-known London teacher and a member of the faculty of the Royal Academy of Music.

THE ART OF THE MUSICIAN. A GUIDE TO THE INTELLIGENT APPRECIATION OF MUSIC. By HENRY G. HANCIETT. The Macmillan Co.

The name of the author of this work is familiar to our readers as a frequent contributor to the columns of THE ETUDE, and we are glad to see this volume in which his course of popular lectures, is put in permanent form. Dr. Hanchett's public work, as pianist, lecturer, and especially as an educator, is known in all sections of the country. The present volume makes his work accessible to all, not limited to an audience here and there. Quoting from the preface is a good way to show Dr. Hanchett's aim and the scope of the book. He says: "It gives an idea of the reasons which prompt musical criticism to approve or to disapprove of compositions, it is designed to emphasize the distinction between the real study of music and the study of the arts of playing and singing which has so long been mistaken for it. It aims to supply such information as should make concert-going more satisfactory, listening to music more intelligent. Technicalities have been relegated to the background as far as possible. The ability to understand musical notation is all that is presupposed of knowledge of the art. Some of the chapter heads are: 'Art of Music,' 'Characteristics of Music,' 'The Germ of Music,' 'Form Building,' 'Classical Music,' 'Romantic Music,' 'The Test of Musical Worth.' We can heartily commend the book to teachers, students, amateurs, and especially to members of musical clubs, and teachers who have study clubs composed of the older and advanced pupils.



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